

# वेणीसंहारम्

## THE VENĪSAMĀHĀRA OF BHĀTTA NĀRĀYAṆA

( Edited with a complete Translation into English, an  
exhaustive General Introduction discussing relevant  
topics pertaining to the play and to the author thereof,  
Notes, critical and explanatory, detailed  
analysis of the contents of Acts I to  
VI and useful Appendices )

BY

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*Mudrārākasa*, *Intermediate Sanskrit Selections No. 1*,  
*Intermediate Sanskrit Selections (1954-1956)*, *Brahma-*  
*sūtrasāṅkarabhāṣya 1, 1, 1-31* Joint Editor of  
*Meghadūta & Nūgānanda* ]

FIRST EDITION 1953 ]

[ Price Rs. 6-4-0

DADAR BOOK DEPOT  
BOMBAY. 28.

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*Printed by* R D Desai at the New Bharat Printing Press,  
6, Kewada, Girgaon, Bombay 4

&

The Century Printers, Bhavani Shankara Road,  
Dadar, Bombay 28

AND

*Published by* M S Kalbag, Dadar Book Depot,  
Rande Road, Dadar, Bombay 28

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# PREFACE

This edition of Bhatta Narayana's *Verulambara* needs no apology. The University of Bombay has prescribed this play for students appearing with Sanskrit as their Second Language at the Intermediate Arts examination (1954-55). I have planned this edition with a view to making everything that is expected of an I A student available within the two covers of the book. Thus the text has been printed, taking care that the type used for verse makes them stand out from the rest of the portion. For proper pages, Sanskrit as well as Prakrit, such type as would cause no strain to the reader has been used. For easy reference (to explanations in the Notes) the lines after every verse are numbered. A page which occurs before the first verse in any act would be indicated as O 2 for instance, in case it occurs in the second line of the text of the act. Supposing the act happens to be the third, it would be indicated as III, 0 2. Student should follow this method well to enable them to locate explanations of word and phrases in the Note. At the top of every even page indicated in a corner the position of the first line on the page. Thus on page 139 [ १-१२- ] at the right hand corner convey that the first line on that page is the third after the twelfth verse in the fourth act. In the top corner on every odd page it is the position of the last line on the page that is indicated. Thus on page 131 [ १-११-११ ] in the left hand corner at the top conveys that the last line of the text printed on that page is the eleventh after the fourteenth verse in act IV. I have tried to give as far as possible a literal translation of the text. In the Note beside giving the *anvaya* of every verse the main words in the sentence contained in the verse are printed in bold black type so that by reading those words the essence of the purport of the verse can easily be followed. Wherever necessary the *alamkar* is in the verse have been named and explained.

The General Introduction covers practically the entire range of topics the I A students are expected to master. Thus the Date of the Author and all other information that can be culled regarding him the Source of the *Verulambara* with changes introduced by Bhatta Narayana, the significance of those changes, the author's style his skill in character delineation the vexed question 'Who is the Hero of the *Verulambara*?' have all been dealt with at full length. At the end of the General Introduction

is given an estimate of the play as also that of the playwright showing the place occupied by either in the history of Sanskrit literature. In the Notes, at the end of the explanation of everything important is given *an analysis of the contents of the act under consideration*. If these analyses are read one after the other, students would get a correct idea of the plot of the play. A reference to the appendices giving the *subhāritas* in the play will be immensely helpful. The more ambitious among the students will find the appendix dealing with the metres useful. For facilitating reference all verses in the play have been arranged alphabetically so far as their first lines go and the pages on which they can be found are indicated in another appendix yet. In short no pains have been spared to make the edition as useful to those for whom it is intended as possible.

Difficulties experienced in printing editions of Sanskrit works are patent to all. Due to deficiency of diacritical marks figured the keeping

I offer my sincere thanks to my former pupils now working as my colleagues in the department of studies in Sanskrit R R College Mr M D Paradkar M A (winner of the Bharu Daji Prize at his B A) and Mr M V Mahashabde M A Vyākṛāna caṛya (winner of the Bhāndārkar Prize at his M A) for the valuable help they have given in the arduous task of correcting the proofs of over five hundred pages of this edition.

My sincere thanks to Mr M S Kāṭhig Dādar Book Depot who shouldered the responsibility of publishing the edition and to the New Bharat Printing Press, Girgaon and the Century Printer Blawanī Sūmāra Road, Dādar who printed the 'General Introduction Text Translation & the Notes' respectively.

I claim no originality in the pages which follow. I have derived help from all sources for which I express my sense of indebtedness and gratitude to all *piṛva sūris* or seniors in the field. Worthy of a special mention in this connection are the excellent editions of the play by Mr M R Kāṭe Mr B P Adāṛkar and the late Principal A B Gyaṇḍiagadkar. Suggestions to improve the edition will be gladly and thankfully accepted.

R R College Bombay }  
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## GENERAL INTRODUCTION

I

### Information about the Author

Getting the personal account of an author is perhaps the most difficult task that can be set to a student of work in Sanskrit. The statement is particularly true in the case of Bhatta Narayana the author of the *वेणीसुधार*. Besides the traditional account available from chronicles of Bengal like the *विंतीशदशवर्षीचरित*, *वगवतघटना*, *सत्तानना* and *दक्षिणगौडीयघटनासिद्धि*—which works are but a poor substitute for history or biography proper, and besides whatever the author states in the *प्रस्तावना* of the *वेणीसुधार* and in some subsequent parts of the play to be indicated later, there is very little indeed for the reader to rely upon. Information thus culled one has to remember cannot be said to have an absolute certainty about it.

In the absence of definite information one has to make the most of what can be inferred about the author of the play.

Leaving what the *विंतीशदशवर्षीचरित* and similar other chronicles of Bengal have to say about the author of the *वेणीसुधार* for being considered later it would be worth while collecting such bits of information as *भट्ट नारायण* has himself not on all occasions quite intentionally, left for us. (The *नाट्यी*, the *प्रस्तावना*, the *प्रवेशक* occurring between Acts II and III of the play and a few stray lines such as Act I 23, Act V 1 43 and 46 (which latter is the *सप्तमकाण्ड* of the play) will with advantage be carefully read. Collectively all these throw an amount of light on the *name*, the *case*, the *literary* acquisitions or learning and the *religious*, *even* *philosophic* inclination of the author.

(A) *Evidence of the text*—(a) It is thus definite, that the author's name was भट्ट नारायण—'भट्ट' showing that he was a Brahmin by caste (Read वशागन्धे ब्राह्मणशोभित खल्वेतत् । दहदहत् गल प्रविशति Act III also where the Rākāśa is made to show a special regard for Brahmins, adding to the same, the author's admiration of Asvatthaman in Act IV) The expression कवेर्मृगराजलक्ष्मण need not present a stumbling block as indicating that the surname of the author was 'Simha' For, as has excellently been shown by Prof. A. B. Gajendragadkar, it is an extremely artificial rendering of the text to regard मृगराजलक्ष्मण as a term that paraphrases the surname of the poet (Read तदिदं कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसंहार नाम नाटकं प्रयोक्तुमुद्यता वयम् ।) (b) Further, it is clear that भट्टनारायण was a close student of the national epic of India Mahabhārata as he actually has dramatized a good deal if not the whole of the epic story (c) His fondness for the figures of speech (of which more in detail, later under Style of Bhatta Narāyaṇa) and the fact that subsequent rhetoricians have drawn upon the वेणीसंहार in discussing many technicalities of the *Sāhityaśāstra* prove his mastery of the अलंकारशास्त्र. (Cf I ii II 23-24 discussed by विश्वनाथ in his साहित्यदर्पण and notes on the same) (d) The stanza 'आत्मारामा विहितरतया' etc. (Act I, 23) shows that he was familiar with the Vedānta philosophy. The stanza 'वृत्तगुरुमहदादि-' etc. (Act VI 43) displays his acquaintance with the cardinal tenets of the Sāṃkhya philosophy, though these he mixes up with a Vedāntic idea in that very stanza (e) From the elaborate instructions that युधिष्ठिर is made to impart to his spies and ministers in the beginning of Act VI (read especially stanzas 2 & 3) and from what दुर्योधन is made to ask सजय (read st 5 हीयमानान् किल रिपून् नृपाः सदधते कथम् । दुःशासनेन हीनोऽहं सानुज पाण्डवोऽयुना ।), if not also from the use of the technical term 'मण्डल' in the भरतनाट्य, it is obvious that भट्ट नारायण had cultivated no mean acquaintance with the राजनीतिशास्त्र (f) From 'तदत्र कवि-पारश्रमानुतोषाद्वा उदात्तरथवस्तुगौगवाद्वा नवनाटकदर्शनमुद्बुद्धत्वाद्वा भवद्विस्वभान दीयमानमभ्ययथै in the प्रस्तावना, which is reminiscent of the विक्रमोर्वशीय, I 2 50 also from 'शस्त्रमयमाश्रित्य प्रवर्त्येता सगीतम्' and the following stanza descriptive of that scene in the वेणीसंहार Act I, which

reminds the reader of 'श्रीमन्नमयमविकृत्य गीयताम् ।' and the following stanza de cryptive of that scene in the शाकुन्तल Act I, and again from the device of listening to the confidential talk of ladies (or girls in the शाकुन्तल) while the king remains concealed behind creepers that is used by कालिदास (शा० Act I) and भट्टनारायण (वे० Act II) in common it is not too much to infer that भट्टनारायण had read the works of कालिदास to the extent of being directly influenced by the latter (g) And may we in the absence of definite chronology, hazard one more detail of a like kind? Can we not say that 'कणत्कनरुकिंकिणीनालचङ्कारगविणा' (शक्ति) of भट्टनारायण (वे० Act IV) is an echo such as can be recognised of 'कणत्कनरुकिंकिणीनालचङ्कारगविणस्यदनै' of भवभूति and then add that this is another poet of renown that perhaps influenced our author to some extent (h) All the three stanzas in the first act constituting the नाट्य of the play—the first two directly speaking of कृष्ण, the third speaking of शिव but contriving all the same to pay a glorious tribute to विष्णु (read 'हृदय विष्णुना सम्मिलन वे. I, 3) declare that भट्टनारायण was a follower of a school that was devoted in an unstinted manner to God *Vi nu*. This view is corroborated by the fact that throughout the play भट्टनारायण makes his characters such as युधिष्ठिर, मौमनेन etc speak of वामुदेव as the Lord divine (भगवान्) "भवतु च भवद्रुतिर्द्वैतं विना पुरुषोत्तम" ( अ VI 4b, 1 c) confirms the conclusion that भट्टनारायण was a भागवत. Some uncertainty does, however, attach to the question whether it was the पाञ्चरात्र philosophy that he followed. Despite भट्टनारायण's having been a devout worshipper of वामुदेव, in the वेणुसंहार at least he nowhere betrays his adherence to the most important of the पाञ्चरात्र tenets (—stated by the great शंकराचार्य in the words भगवानेवैवा वामुदेवो .. चतुर्वामान प्रतिभय प्रातष्टितो वामुदेवयूत्तरूपण मरुयण्यरूपण प्रतुम्नयूत्तरूपणनिरुद्धव्यूहरूपण च । वामुदेवानान परमात्मवर्ते । स्रुयण नाम जीव । प्रतुम्ना नाम मन । अनिरुद्धा नामा हकार । *Brahma utraśamkarabhasya* II, 11 42 introductory remark.) The conclusion in this matter would have to be expressed guardedly. Though it is not unlikely that भट्टनारायण was a follower of the पाञ्चरात्र system वेणुसंहार does not supply any positive evidence of the fact (i) Lastly, we can reasonably think of भट्टनारायण's having

had a proficiency in the science pertaining to the institution of sacrifice (युक्तीमाता). The elaborate metaphor which speaks of battle being identical with sacrifice (I, 22) can be taken to be not merely casual in nature.

(B) *Evidence of traditions*—This need not detain us for a very long time. Though accounts given by several works differ in some minor points a consistent story can be made out of them. Bhatta Narayana, the traditions tell us, hailed from Kanyakubja or Kanoj and was a Brahmin with शाण्डिल्य as his गोत्र. The story goes that he migrated to Gauda or Bengal as he was specially invited by one King Ādisura for officiating as a priest at a sacrifice which Ādisura wanted to perform. Prof. A. B. Ghendragadkar thinks that this migration of Bhatta Narayana from Kanyakubja to the Gauda country is corroborated by contemporary history. Whereas Kanoj was the stronghold of aggressive Buddhism 'pro-Brahminic and anti-Buddhistic tradition continued in Bengal. It, therefore, sounds quite reasonable that Brahmins following Vedic religion should migrate to Bengal from Kanyakubja in order to be able to follow their ancient religion of sacrifice without molestation'. Another detail that the traditional accounts supply is, that Ādisura rewarded Bhatta Narayana with a grant of five villages. Some scholars have suggested that the incident of five villages being demanded by Yudhishtira occurring in the Venisamhāra (Act I) has thus an autobiographical importance from the point of view the author of the play. In the Gauda country, we further learn, Bhatta Narayana prospered—the number of those villages increased and Bhatta Narayana became founder of a dynasty of King'. Tradition also speaks of Bhatta Narayana as the first ancestor of the present illustrious Ligore family.

Before concluding, only one thing need be stated. It is that though the traditions cannot in all respects pass muster for history, the tendency of modern scholarship is to accept that Bhatta Narayana of the chronicles of Bengal is none else but Bhatta Narayana, the author of the देवीसंहार.



## II

## Date of Bhatta Nārāyaṇa

In a signing dates to authors in whose case they are not decided conclusively on the strength of unquestionable evidence, the procedure generally followed is to consider what the 'internal evidence' and the 'external evidence' tend to show. Of the two the former is a reference that the author in question makes to his predecessors. Though in the preceding section it was pointed out that Bhatta Nārāyaṇa betrays an acquaintance with Kalidāsa (and perhaps Bhavabhūti's) works, the detail cannot be regarded as supplying us a strong piece of internal evidence. Naturally it is the external evidence, i. e. the reference made to the author in question by those that came after him that is to be sought as an aid. In point of this latter i. e. external evidence students of Bhatta Nārāyaṇa are particularly lucky, as the *Veṅṣamhara* is laid under contribution by a large enough number of Sanskrit rhetoricians that were attracted to his work already available to them.

(1) Important among such authors are to mention the late 11th and the earliest 11th, विश्वनाथ (1300 A D) मम्म (1100 A D) क्षेमेन्द्र (1075-1015 A D) मोक्षानन्द (1605-1054 A D) घनश्याम (970 A D) आनन्दवर्धन (840-870 A D) and दामन (700-800 A D). This gives us the *terminus ad quem* for the *Veṅṣamhara*. Bhatta Nārāyaṇa could not have flourished at a time later than the second half of the eighth century. But some years have to be allowed for the *Veṅṣamhara* having secured its popularity for itself. This may well take Bhatta Nārāyaṇa to the last quarter of the seventh century, or a few years preceding that period.

(2) Prof. A. B. Gajendragadkar notices the fact that Bāṇa who flourished in the first half the seventh century, refers to many of his distinguished predecessors but fails to mention Bhatta Nārāyaṇa, it is possible for one to think that मङ्गलनाथ was the successor of Bāṇa. Combining this with what has been said of Vamana etc. in (1) we come to the conclusion that मङ्गलनाथ must have lived between 650 and 750 A D.

(3) Ādiśura who according to Bengali tradition is said to have invited Bhatta Nārāyaṇa to settle in his province is regarded as the originator of the Sena Dynasty. This dynasty reigned in Bengal according to Cunningham between 650-1105 A D. This

fact supports therefore what we have come to in (2) (4) Hsuan Tsang in his account of his travels refers to Amśuvāman a King of Nepal who had his sister Bhogadevi married to a Prince Surisena. Surisena is again identified with Ādisura. As Amśuvāman is said to have ruled about 614-652 A. D. the latter half of the seventh century comes to be Ādisura's and consequently, Bhatta Nārāyaṇ's date.

This date is corroborated by the contemporary history, reference to which is made in I above. It gets confirmed according to Professor A. B. Ghendradkar by the consideration of Bhatta Nārāyaṇ's style. Bhatta Nārāyaṇ's style and Bhavabhūti's style are in his opinion much similar and probably belong to the same literary era. As Bhavabhūti is placed sometime between 675 to 725 A. D. we can say that our date for Bhatta Nārāyaṇ gets confirmed enough though 'it cannot be known whether he was a predecessor contemporary or successor of Bhavabhūti.'

Wilson in his 'Theatre of the Hindus' observes in this connection. Ādisura is supposed to have reigned three centuries before our era but if we may place any dependence on Abulfazl's list of Bengal kings he was the twenty-second prince in descent from Belal Sen, who it is well known, reigned in the thirteenth century. Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhatta Nārāyaṇ the Venisamhara might have been written about the eighth or ninth century—a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude agreeably to tradition that it was among the earliest results of the introduction of Brahmanical literature into Bengal.

While discussing the same question in the introduction to his edition of the वेणीसुन्दर Julius Grill concludes that our author must have lived in the 6th or 7th century A. D.

Max Müller taking भट्टनारायण who is mentioned as a companion of वाण in the हृषीकेश in his wanderings to be the same as भट्टनारायण would make our author a contemporary of the celebrated author of the Kadambari.

Though the views of Wilson Grill and Max Muller are referred to for giving a complete account of the question the conclusion in the matter is, as shown previously that भट्टनारायण probably belonged to the period between 600 A D to 700 A D

### III

#### Character-delineation

The importance which character-delineation enjoys in the art of writing plays cannot be exaggerated. It is one of the major factors by which a literary artist whatever be the form he chooses as his medium stands or falls. An effective characterisation goes to constitute half the success of a play. Contrariwise, a failure on the part of a play-wright to represent to his readers men and women as he has viewed them, men and women along with their desires and ambitions, motives and life-principles mar considerably the play as a whole. Whatever else Bhatta Narayana has or has not succeeded in achieving there can be no denying the fact that characterisation is his veritable forte. It has truly been observed that the wide popularity that the play has enjoyed ever since its introduction into the world of Sanskrit letters, it has enjoyed because of the masterly manner in which Bhatta Narayana has conveyed to us his conception of युधिष्ठिर and घृतराष्ट्र, कण and अश्रत्यामन्, भीमसेन and दुर्योधन, द्रौपदी and मानुमती and of even the सखी of मानुमती. A detailed account of some of these would fittingly be included in such an appreciation of the play as is attempted here.

Bhatta Narayana was fully aware of the role that the 'principle of contrast' and the 'principle of similarity' play in the art of character-delineation. He consequently has given us group-studies. Bhimasena and Duryodhana thus both go together and stand apart one from the other; the same is the case with Karṇa and Aśvatthaman, with again Draupadī and Bhānumatī. Every member of these pairs has in some respects a remarkable resemblance with the other and still there are traits in which the constituents of the pairs differ from each other.

(1) *Bhimasena*—Quite appropriately it is Bhimasena, the hero of the play (for a fuller discussion of this question read

“ Who is the hero of the Vemśamhāra ? ” that follows), that claims our attention before all others — far from being a blood thirsty and boastful bully that he is said to be by some *Bhīmasena* embodies a view point a typical *philosophy of life*. The philosophy of life can very aptly be described in the words of the ‘ Song Celestial ’ as of the ‘ ये यथा मा प्रपद्यन्तु तास्तथैव भजाम्यहम् । ’ — sort ‘ Tit for tat ’ was the guiding principle of Bhīmasena of the Vemśamhāra, much more than it could have been of any other of his brothers. There is little wonder, then that the very first time that he appears before us he is all impatience against the Kauravas that have inflicted many an insult on the Pandavas in the past ( Vide ‘ स्वस्था भवन्ति मयि जीवन्ति धार्तराष्ट्र ! ’ I, 8). He cannot tolerate for just a day at least, even the venority of his ruling elder brother युधिष्ठिर ( Vide अद्यैक दिवस ममासि न गुरुर्नाह विधेयस्तद । Act I 12). And if any of his younger brothers wants to abide by His Majesty Yudhīsthira he is free to do so they are all free to conclude any wanton treaty with the ignoble impossible sort of Kauravas. He shall have nothing to do with them with their sophisticated nicety that puts them to shame to kill their enemies and makes it possible for them to remain gloriously unashamed at the dragging by her very hair, of their wedded wife, openly done by the enemy ( Vide क्रुधा सधि भीमो विषटयन्ति यूय घटयत् । I, 10 and युष्मान् ह्येषयति क्रोधालोके शत्रुकुलजय । न लज्जयति दाराणा मभावा केनवपणम् ॥ I, 17 ). For a while he believes that Yudhīsthira has gambled away not only his kingdom but also what is really the priceless treasure of a Kṣatriya viz, his heroic lustre. It is these feelings freely expressed by Bhīmasena that have misled some into believing and maintaining that he is a mere ‘ bully ’. But that is doing sheer injustice to his nature. No one can state with any justification, that Bhīmasena is altogether innocent of such social virtue a sense of respect for the elders readiness to show penitence for whatever is said or done while under the influence of anger. His conciliatory words to सहदेव such as ‘ वत्स, ( instead of the earlier ‘ अपि च रे मूर्ख ’ ) आगम्यताम् । यदार्यं कुरुषि सधानमिच्छन् अग्मान् पीडयति तद्रवानपि पश्यतु । ’ — and the fine generalisation that he so naturally gives in the course of conversation ‘ युक्तमेतत् वन्या सट् गुरुव । ’ Act I, ( another occasion in Act V ) should make us halt and think before blaming Bhīma-

senā. At least the way he bears himself towards युधिष्ठिर after the slaughter of the greatest of his enemies, Duryodhana, in Act VI should convince all of his humility and good breeding. Impatient though he is to tie up the hair of Draupadi, he modestly seeks permission of युधिष्ठिर in words that only an obedient younger brother can utter - अहं स एवाहम् । तन्मुञ्चतु मामर्थेः क्षणमेकम् । Previous to this, Bhīmasenā has prostrated himself at the feet of Yudhishthira. We have to add to this, that for द्रौपदी he had the tenderest of feelings and the softest of ways. His frank apology for having unwittingly disregarded Draupadi 'देवि वर्धितामप्येस्मानभिरागतानि मनती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि' settles the question finally.

In short, भीमसेन is an inveterate enemy of the wicked that go on breaking their promises, the type of physical strength and mental outlook on life that cannot tolerate the snobbery of those that are in power, the type that seriously doubts the utility of the policy of '*laissez faire*' carried on an *infinitum*, and is one who would prefer taking issues in his own hands and rushing to action, to sitting with folded hands and hoping that 'somehow truth will triumph in the long run.'

(2) *Duryodhana*—If Bhīmasenā is the hero, Duryodhana is the villain of the piece. A careful reader easily sees that Bhatta Nārāyaṇa has devoted greater space to the delineation of Duryodhana's character than that he has to that of the hero. The entire Second Act where दुर्योधन is shown to be voloptuous and that too at a time when his presence was most needed on the battle-field, Bhīma the commander-in-chief having fallen, is deliberately arranged. Bhatta Nārāyaṇa has even invented certain details that serve his dramatic purpose admirably well (Of these, more under 'Changes introduced by भट्ट नारायण'). Besides this voloptuousness, the suspicious nature of दुर्योधन displaying itself mainly in the shape of *jealousy*, has well been brought out ( Vide - अहं कुलटोच्चितमस्याः पापाया अशालीनत्वम् । Act II). His seizing the opportunity when मानुमती begs permission of him to observe a vow there being no other concern of hers in so doing than accomplishing 'the cherished desires of my Lord himself' (आर्यपुत्र, न खलु मे आशङ्काकारणं युष्मानु सेनिहितेषु । कित्वायंपुत्रस्यैव

मनोरथसपत्तिमभिनन्दामि), by answering that there was no other desire he entertained except that he should be able to enjoy his beloved's company at will (अयि सुदरि, एतावन्त एव मनोरथा यदह दयितया सगन स्वेच्छया विहरामीति), amply shows how completely under the sway of passion he was. The mention of his bare lap that could easily accommodate Bhanumati's जघनस्थल produces in our mind utter disgust for him (Act II 23) though we have again to remember that Bhatta Narayana *wants such a disgust to be produced in the minds of his readers*. The darker the colours in which the villain is painted the better does the hero shine out against that background. दुर्योधन's *arrogance* and *pride* also are evidenced by the light manner in which he receives the tidings brought to him by the mother of Jayadratha, that Arjuna has vowed that he would either kill Jayadratha that day before sunset or commit suicide. The bantering reply एवमेतत् । सर्वजन प्रसिद्धिवाग्निता पाण्डवानाम् । and again the question अन्यच्च मात का शक्तिरस्ति धनञ्जयस्यान्यस्य वा . नामापि गृहीतु ते तनयस्य । Act II throw light on his careless hauteur.

In the third act we see how Duryodhana implicitly believes in whatever the (according to मङ्गल नारायण) intriguing ambitious Karna speaks to him about the venerable preceptor Droṇa and the innocent Aśvatthāman. It has to be noted however, that on having known दुर्योधन's pride and arrogance his voluptuousness and lack of all consideration for other persons' view-points one has not known all. The resolute Kṣatriya monarch, who is every inch a monarch by the bye, has many relieving features also in his nature. In point of *affection towards his brothers* and even more than that towards Karna by whom he always stood and for whom he displeased even the veteran Kṛpa and the young capable Aśvatthāman, he stands second not even to युधिष्ठिर whose resolve was that if even one of his younger brothers were to die on the battle field he would follow him in death (Read अपुष्कलमिदम् । उपक्रियमाणामावे - १ e दुःशासनादीनाममावे - निमुपकरणेन १ e मया दुर्योधनेन and मामुद्दिश्य त्यजन्प्राणान् केनचिन्न निवारित [-कण -] । सत्कृते त्यजतो ब्राह्म कि मे दीनस्य वार्यते । Act V). The fact that even after having lost all his brothers and supporters he does not so much

as think of concluding a treaty with युधिष्ठिर, though implored to do so by his old and helpless parents so appealingly, makes the readers look up to the 'villain' with respect. Nor does the *unanswerable logic* in the argument that he makes on this occasion against what धृतराष्ट्र, गान्धारी and सत्य said to him, fail to impress us. He deplores the fact that both गान्धारी and धृतराष्ट्र have almost forgotten that they were क्षत्रिय and as such expected to preserve their spirit against all odds. So overwhelmed by grief for their lost sons were they! The suggestion thrown out by the wily old man धृतराष्ट्र that दुर्योधन should by some secret, or underhand manner, kill the पाण्डव, *simply does not recommend itself to दुर्योधन*, धत्रिय to the marrow that he was. (Read in this connection stanzas 6 and 7 Act V and प्रत्यश्च हतमन्धवा मम परे हन्तुं न योग्या रहः । किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे । 8, *ibid*). Finally, on having lost even सत्य, His Majesty Duryodhana repairs to and hides himself in a lake as he is ashamed to show himself up, without having carried out his resolve of killing the Pāndavas single-handed. The inevitable happens—but all along by sheer force of consistently spirited, though haughty demeanour, Duryodhana has impressed the readers so much that, for a while, they feel tempted to believe in the words 'मार्त्तं केवलमेतु देवमनुना निष्पाटवा मेदिनी ।' which he has uttered himself on a former occasion. 'Proud and arrogant, self-confident, vain and selfish' Duryodhana definitely is, but the charm in the delineation of Bhatta Nārāyaṇa lies in this, that even so, he excites the sympathy of the readers. Even a villain has occasionally an element of greatness in him. Duryodhana as delineated by Bhatta Nārāyaṇa is a typical representative of the class of great and may we add, paradoxical though it may appear, *noble* villains.

(3) & (4) *Karṇa and Aśvatthāman*—The third act makes an interesting reading as Bhatta Nārāyaṇa presents to us therein *his conception* of Aśvatthāman and Karṇa. 'His conception' is said with a purpose. For if one follows the third act carefully, one is convinced that Bhatta Nārāyaṇa wants to raise Aśvatthāman in the esteem of his readers, lowering Karṇa down at the same time. The enthusiastic young warrior that Aśvatthāman is, he is shocked to see the Kaurava army, even while, as he belie-

ve his father is commanding it. It will become a warrior's son, himself a warrior, to point out the futility of running away from the battle field when death, sooner or later, is bound to overcome all (अथ मरणमवश्यमेव जन्तो. किमिति मुधा मलिन यज्ञं कुरुष्वे ।). When he learns to his great sorrow, that his father has been killed in the most ignoble manner by the Pāṇḍavas, all his filial love, all his regard for his father wells up. The brave youth begins bemoaning the death of his father and even wishes to cast off his weapon. It is only on being consoled with no small difficulty by his maternal uncle Kṛpā, that he prepares himself again to continue fighting. It is of great moment to note that Aśvatthāman is conceived by Bhatta Nārāyaṇa attached no importance to the office of the Commander-in-chief of the army to which Kṛpā wanted Aśvatthāman to be appointed (Aśvatthāman's words in reply to Kṛpā's "सैन्यापत्येऽभिपिच्य मवतमिच्छामि समभुवमवतारयितुम् ।" are 'मातुल, परतन्त्रमिदमत्रिचिरं च ।') Whether as the Commander-in-Chief or as an ordinary soldier, Aśvatthāman wanted to avenge his father's murder without loss of time.

Just all this while, Kārṇa (as depicted by Bhatta Nārāyaṇa) has been busy poisoning the ears of His Majesty Duryodhana. He does not observe even the ordinary rule of courtesy that one should not talk ill of the departed. 'The Brahmin in Droṇa showed himself at the last moment.' 'Droṇa wanted all the अश्रियस to perish in the great Kaurava Pāṇḍava battle by clashing against each other and to install Aśvatthāman to the sovereignty of the earth but his death made all that impossible and that explains Droṇa's allowing himself to be killed, 'this selfishness of Droṇa was well known by King Drupada and so it was that the latter did not allow Droṇa so much as residence in his own kingdom'—such are the insinuations that the slandering Kārṇa, by slow but sure degrees, is making. On coming face to face with Aśvatthāman, it is Kārṇa who takes the offensive by casting a reflection on Droṇa. He further tries to damp the enthusiasm of Aśvatthāman by such words as 'वदंतु मुक्त्रिमदम् । दुष्प्रमथ्यवोसे-शुम् । बहव कौरवदलेऽस्य कर्मण गता ।' The simple minded sincere Aśvatthāman who is deeply affected by his father's death replies that in whatever he said, he had not the least intention of running



down other heroes of the Kauravpakṣa—that merely his grief made him say so. Karna goes a step further and addressing Aśvatthaman as ‘Oh fool’ advises him to go to the battle field and not brag in the fashion he was doing. Young Aśvatthaman cannot bear all this and then a regular quarrel ensues during the course of which Karna refers to Drona’s having cast off the weapons, Aśvatthaman speaks of the low birth of Karna. Karna utters the famous stanza ‘सुतो वा सूनपुत्रो वा यो वा का वा भवाम्यहम् । देवायत्त कुले जन्म मदर्शनं तु पौरुषम् ।’ says further that had it not been laid down in śāstras that a Brahmana should not be killed, he would have long before made away with this *bo’u* of an Aśvatthaman and thus excites Aśvatthaman to cut off his sacred thread in effect, cast off his caste and challenge Karna to a single combat. With great difficulty could the fight be avoided by Kṛpa and Duryodhana. Towards the end of the act, Aśvatthaman has already cast off his weapon with a view not to use it again so long as Karna is at the head of the army. When he hears, however, the triumphant shout of Bhīmaṇa who has caught hold of Daśāsana he repents for his vow ‘सत्यादप्यनृत श्रेयो विवस्वगे नरसोऽस्तु मे । भीमाद् द्रु शमने त्रातु त्यक्तमत्यक्तमा युधम् ॥’ and ‘द्रु शमनस्य दधिरे पीयमानेऽप्युदासितम् । दुर्योधनस्य कर्तास्मि किमन्यत्प्रियमाहवे ।’ stand testimony to his straightforward, guileless nature. On seeing how he is spurned by Duryodhana later after the death of Karna (Act V) one really feels that Aśvatthaman is so far as the Venṣamhara is concerned, ‘more sinned against than sinning’.

(5) and (6) *Draupadi and Bhanumati*—Both the ladies are depicted as devoted wives or typical *pativratas*. But then beyond that point of similarity, there is very little that is possessed in common by the two. Judging from the sketchy representation of Draupadi that Bhatta Narayana has made in Act I and supplementing it by what he further makes her say and do in Act VI it is not difficult to see what kind of a woman Draupadi was. It is clear, that she was constantly goading Bhīmasena on to action. That she would call a spade a spade is obvious from ‘नाय न लज्जन्त एते । (i.e. युधिष्ठिर and others)—त्वमपि तानन्मा विस्मयी ।’ If Bhīmasena is angry, she would not mind

his ignoring her even. She is thus made out to be the more active (or at least less passive), more outspoken of the two ladies urging 'her lord' Bhīmasena achieve the cherished end viz the utter annihilation of the enemy. The softer touch so typical of Hindu women is to be read in her 'नाथ, मा एतु याज्ञसेनी-परिभवेद्दीपितकोषानला अनवेत्तिशरीरा सचरिष्यथ । यतोऽप्रमत्तसचरणीयानि रघुनगानि भ्रूयते ।' Act I and in 'नाथ, विस्मृताह्येन व्यापारम् । नाथस्य प्रगादेन पुनरपि शिधिष्ये ।' further in Act VI. As contrasted with Draupadi Bhanumati is considerably mild. Even for undertaking a vow calculated to secure the safety of her husband she would stand in need of Duryodhana's permission (आर्यपुत्र, अभ्यनुज्ञाताया (स्त्वयास्ति मे कस्मिन्नपि नियमेभित्वाप ।) From what Sahadeva says it is also possible that but for her husband's evil influence, she would not have displayed any crookedness. 'The creeper though sweet being surrounded by a poisonous tree makes people fall in a swoon' (Act II, 20-1-2). Had it not been for Duryodhana's influence one wonders whether Bhānumati would have taunted Draupadi with the words 'अपि याज्ञसेनि पद्म प्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न सयभ्यते ।' Her concern for her husband's success, Bhanumati also expresses but in her own true way and when Duryodhana turns a deaf ear to her caution, she keeps quiet (Act II).

The section may well be brought to a close on noting one more thing, that all the remaining characters such as Yudhishthira, Gāndhāri and Dhṛtyāstra, even the mischievous Carvala (almost an invention of Bhatta Narayana) and Bhanumati's sakhī are drawn with a deft hand. 'ततोऽलोक कथयन्ती प्रियसख्या अपराधिनी मविष्यामि । स इदानीं रिग्धो जनो यं पृष्ट परुषमपि हित भवति ।' of भानुमती's सखी shows how Bhatta Narayana could save the minor characters from being merely conventional. The same holds good *mutatis mutandis* of the Ceti of Draupadi who tells भीमसेन that द्रौपदी was not required to say anything in reply to भानुमती. The Ceti's words are 'कुमार, यदि परिजनहीना भवेत्तदा देवी भवति ।' Act I.

## IV

## Style of Bhaṭṭa Narāyaṇa

To turn now to the consideration of the literary style of Bhaṭṭa Narāyaṇa. It may be stated at the outset, that Bhaṭṭa Narāyaṇa has been both misunderstood and misrepresented by critics in this respect. Thus (1) Bhaṭṭa Narāyaṇa is blamed by many for having adopted for his composition the *gaudīya*, which attaches too much of importance to 'ojas' (vigour) and consequently abounds in compounds (and we may add long sentences and involved constructions. Read 'ओज समासभूयन्त्वम्'।) A resident of the Gaudī country, Bhaṭṭa Narāyaṇa believed literally in the dictum current in the days that 'ojas' constitutes the very life-breath of prose (Read in continuation with the definition of ojas, 'एतद् गजस्य जीवितम्।') (2) If adherence to the *gōṇī* rīti was Bhaṭṭa Narāyaṇa's *sin of commission* there is another *sin of omission* also which the critics declare, he committed. That was his failure to understand the supreme merit of the *vaidhī* rīti characterised peculiarly by the qualities of 'lucidity' (प्रसाद), 'sweetness' (माधुर्य) and 'vigour' (ojas)—*judiciously combined*. Bhaṭṭa Narāyaṇa's rough and rugged writing is pointed out as a typical instance of the breach of the rule that प्रसाद should be cared for to the utmost.

As argument (1) it has to be pointed out that though in a few cases, such as some of the sentences put into the mouth of Bhanumatī and her friend (समि, रोषणितरुनरुपत्रमदृशेन ख्त्वालातरालपतित निरणनिवहेन पृथितप्रतिज इव etc. and 'भगवन्, अग्रमहामरएकसहस्रान, पृवदिशावधूमसमण्डलकुट्टुमविशेष, सलभुवनाङ्गनदीपर अत्र स्वप्रदर्शने यत्किमन्यथाहित तद्गवत प्रणामण कुशपरिणामि मशतभ्रातृस्वयार्यपुत्रस्य भवतु।), Bhaṭṭa Narāyaṇa really seems to have been led away by the canon of literary criticism of the days. *Heroic sentiment being the principal sentiment of the play and the strong, boastful and spirited persons such as Bhīmasena Duryodhana Karna and Asvatthaman being the vehicles of the same Bhaṭṭa Narāyaṇa is thoroughly justified in depending upon the gōṇī rīti for the execution of his purposes. Not only has he not committed any 'sin of commission', but there could not, in fact, have been any*

other thing more suited to the development of the Sentiment, and the delineation of the characters in hand (2) Against the latterly mentioned objection which is 'Bhatta Narayana's 'sin of omission'—in so far as he has not paid any attention allegedly, to the significance of the poetic quality of 'perspicuity', it is to be remarked that it is not a fact that Bhatta Narayana was blind to the importance of *prasāda*. Instances can be shown by dozens and score where *pathos* being the Sentiment in hand, or else where tender moods of human nature being the subject under treatment *Bhatta Nārāyaṇa has written in a style simple as simple could be natural as natural could be*. To quote only a few (१) मामुद्दिश्य त्यजन् प्राणा-नेनचिन्न निवारित । तद्दृष्टे त्यजतो प्राप्य किं मे दीनस्य वार्यते । (२) अवसानेऽङ्गराजस्य योद्धव्यं भवता विल । ममाप्यत प्रतीक्षस्य क वर्ण, क सुयोधन । (३) गते भीष्मे हते द्रोणे वर्णे च विनिपातिते । आशा चलवती राज्ञश्चाल्यो जेष्यति पाण्डवान् । (४) अस्मात्प्रतिज्ञेऽपि याते त्वयि महाभुजे । मुक्तवेश्मैव दत्तस्ते प्रियया सलिलजलि । Besides these, almost all the sentences uttered by Drupadi quite feelingly in Act I and VI, or why, even the loud and lengthy proclamations of Bhīmasena Duryodhana, etc are instances where *prasāda* far from being neglected is the very thing that the poet has achieved. Only an unprejudiced dispassionate and careful reading of the text is what is needed to convince those that are sceptical in this matter.

In addition to Bhatta Narayana's capacity to do justice to the matter in hand with the help of either *śloka*, or *prasāda* or in many cases with the help of both, we have to note that Bhatta Narayana's style clearly shows that he was fully alive to the importance of *appropriate metres*. Bhīmasena's energy gets its proper vent in शार्दूलविक्रीडितसु Duryodhana leads his दयिता मानुमती gently and by degrees uttering a stanza in the द्रुतविलम्बित metre ('कुरु घनोरु पदानि शनै शनै, अयि विमुच गतिं परिवेषिनीम्' etc) The pathetic condition of Duryodhana is properly depicted by the मदक्रान्ता (अद्यैवावा रणमुपगतौ etc Act IV) There are also instances where *Bhatta Narayana has effectually matched the sense with the sound*. The loud beating of the drum could hardly have been more appropriately described, than in the 'soundful' words—मथावस्ताणवाभ्यं प्लुतकुहरचलमन्दरध्वानधीर-ect (Act I 22) 'महाप्रलयं मासत्क्षुभितपुष्करावर्तकमचण्डघनगर्जितप्रतिरवानुकारी मुहु' etc, (IV, 4) is

eloquent testimony of the rich imagination, that Bhatta Narāyaṇa possessed

This should not however, produce the impression that Bhatta Narāyaṇa's style is all merits and no flaw. Of carelessness (beginning with अह and ending with वयम् or beginning with मवान् and ending with त्वम्), grammatical mistakes like अव्यवसितुम् for अव्यवसातुम् as also the objectionable use of 'कौरव्य,' अलखेदयितुम् instead of खेदयित्वा ) a few involved constructions sentences of great length put into the mouth of female characters such as भानुमती and her सखी—the mere are some of the defects which no careful reader will fail to note. But then these need not be either emphasised or exaggerated. For the *nyaya* is एको हि दोषो (not to be taken literally) गुणसन्निधाने निमज्जती दोषि किरणैर्विवाङ् ।

To conclude, the perspicuity and the vigour of his style (as demanded by the occasion) in other words *the elasticity of Bhatta Narāyaṇa's style* the ease and propriety with which he could handle a variety of metres, the harmony obtaining between sense and sound above all, the various figures of speech with which he has enriched his prose and verse are as much an attraction for the readers of the *Venisamhāra* as the several characters delineated so skilfully by the author. Consequently, it would not be too much to say, that Bhatta Narāyaṇa's manner is admirably suited to the matter he wanted to convey.

## V

### The Source of the *Venisamhāra* and Bhatta Narāyaṇa's deviations from the same with their dramatic significance

Students of Sanskrit literature are aware of the importance of the two national epic of ancient India viz, the *Rāmāyana* and the *Mahābhārata* not only to people in general but to literary artists also of the eminence of Bhatta Kālidāsa and Bhavabhūti. Two of the main groups into which Bharata's plays are divided are (1) the *Rāmāyana* plays and the *Mahābhārata* plays. For his immortal *Sākuntala* Kālidāsa has drawn upon the *Mahābhārata* for the main incidents in the story of Duśyanta and *Sākuntala*. Bhavabhūti's *Mahāvīracarita* and *Uttararāmacarita* have the

Ramayana as their source Bhatta Narayana has based his play not on any single episode or story from among the innumerable ones contained in the Mahabharata but on the main story of the Kurava Pandava conflict itself which runs from one end of the epic to the other In fact it would not be wrong to say that Bhatta Narayana wanted to present in the form of a drama—a *drśya kāvya*—what was at very full length already presented in the old epic (*śra mahākāvya*) known all over the subcontinent as the Mahabharata To say that Bhatta Narayana dramatised what was already in the *śra mahākāvya* would, however, be doing injustice to him Though by the very nature of things he could not deviate far too much from the source, the Mahabharata, he has introduced changes in the story of the epic of two kinds (a) He has introduced certain changes which are his own *inventions or creations of his dramatic talent* (b) He has effected some modifications in what was available in the Mahabharata so as to suit his purpose While speaking of the source of the Veni maharā it is, therefore, essential not to lose sight of the fact that Bhatta Narayana's work is not just a carbon copy of the original There are conscious efforts on the part of the playwright to introduce some details which are of the nature of pure inventions and others which are modifications in the original admirably suited to the purpose of setting forth the theme of the play in a manner such as would attract readers and spectators

(a) *Bhatta Narayana's inventions* (1) The title of the play has to be followed very carefully It merits the *arrangement of the hair* [of Draupadi hanging loosely on her back, tied in a single knot, by Bhishma who avenged insults inflicted on her by drinking Dussasana's blood and breaking the thighs of Duryodhana] In the Mahabharata, nowhere do the readers get the account of Draupadi having decided to keep her hair hanging loosely like the one of a *maharā* Nowhere has Bhishma said he would arrange her hair with his hands gory on account of Dussasana's blood and with his body-stained all over by Duryodhana's blood This change is, therefore, of the nature of an invention of the author of the play It serves the purpose of impressing on the minds of the reader or spectators that the theme of the play is the avenging of insult inflicted on the heroine This is achieved by the hero who makes short work of the villain (Duryodhana)

and his trusted lieutenant (Dussāsana) The sight of the heroine with her hair hanging in a disorderly fashion on her back right from the beginning of the first act till the end of the play was well calculated by Bhatta Narayana to catch the attention of the spectators. With absorbed minds are the latter sure to follow the unfolding of the story from the first to the least act.

(2) Another such invention of Bhatta Narayana is the narration of the dream by Bhanumatī to her friend and maid. This account is overheard by Duryodhana who jealousy is roused on hearing Bhanumatī mention 'Nakula' with divine handsomeness. The whole incident is important not on its own account so much as because it enables Bhatta Narayana to make coming events cast their shadows before. The *pat k sthāna* presented by the word '*bhagnam bhagnam*' immediately following Duryodhana's utterance '*mana wuyugmam*' the question '*kena*' and the Chamberlain's answer '*bhīmena*' is intended to give the audience an idea that the villain is sure to be punished for the wrong he has done. *Bhanumatī's character is a creation of Bhatta Narayana's genius*. If characterisation occupies a place of importance in the art of writing a play, Bhatta Narayana must be given credit for having presented a typical Hindu wife whose sole anxiety is the successful achievement of the cherished desire of her lord. The disgust that the whole scene creates in the minds of the audience for Duryodhana is evidently of great dramatic significance. For, the dark picture of the *khala purusa* thus serves to bring out in bold relief the figure of the hero of the play.

(3) In the last act Bhīmaena declares that if he failed in finding out and killing Duryodhana that very day he would commit suicide. This vow of Bhīma is the dramatist's own invention and it serves a double purpose. It brings out the self confidence, adventurous spirit and the determination of the hero. For a while at least Duryodhana hides himself in the lake perhaps with fear, perhaps with the desire of exploiting one chance that was there for him to see Paṇḍava's undone. For, suicide on the part of Bhīma would certainly have led to a similar act on the part of Yudhisthira. That for a short while, Duryodhana had himself concealed in the lake does him discredit as a 'kṛatriya'. Thus the author probably intended to convey to the readers or/and spectators. But ultimately Duryodhana

risés to the occasion and faces the worst situation ungrudgingly. Thus has Bhatta Nārāyaṇa saved Duryodhana, as much as he could consistently with the epic, from being put down as a coward. That Bhīmasena came out successful against Duryodhana who was pride incarnate, again serves Bhatta Nārāyaṇa's purpose of raising the hero in the esteem of the readers of the play. (4) In the sixth act, the whole scene where Cārvāka gives to Yudhishthira and Draupadī the 'news' of Bhīmasena's death in a single combat against Duryodhana is the fourth and last important invention of Bhatta Nārāyaṇa. This too serves a double purpose. Bhatta Nārāyaṇa did not approve of the the epic account according to which Yudhishthira addressed scathing words to Duryodhana who hid himself in the lake. The dramatist thought it better that his hero did this job. Thus Yudhishthira had to be kept engaged elsewhere. Another purpose served by the episode is bringing out the extreme affection that Yudhishthira had for Bhīmasena as also the intense love Draupadī bore to the sole champion of her honour, her 'nātha' Bhīmasena. Both get ready to throw themselves into a pyre as they cannot bear separation from Bhīmasena. There is another purpose yet which would have more easily been grasped were the scene not so long drawn-out. It is that of creating suspense in the mind of the readers or spectators whether after all that Pāṇḍavas did, Bhīmas resolve to re-arrange Draupadī's hair was going to be accomplished. If Draupadī had thrown herself into the pyre, even Bhīma's victory over Duryodhana would have been of little avail. Creating such a suspense in the minds of the readers or spectators is, therefore, another dramatic purpose served by this invention of Bhatta Nārāyaṇa. Invention, this definitely is, as beyond the bare similarity in the name Cārvāka and his general character as a demon favouring Duryodhana, there is nothing that Bhatta's Nārāyaṇa's Cārvāka has in common with the Cārvāka of the Mahābhārata.

(b) Changes introduced by Bhatta Nārāyaṇa which are of the nature of *modifications*—not inventions—are not difficult to enumerate. (i) The mention of five villages demanded by Yudhishthira with the purpose of reminding Duryodhana of the wrongs done to Pāṇḍavas (ii) these being asked for by Kṛṣṇa who went on the mission of peace, (and not Sañjaya as in the epic)



(iii) the attempt on the part of Duryodhana to bind Kṛṣṇa down and the consequent showing of the universe—form by Kṛṣṇa just to acquaint the proud Kauravas with his powers in the first act are all of the nature of *modifications*, slight changes, Bhāṭṭa Narayana effected in the interest of the scheme of his play. From the Mahabharata we learn that Dhṛtarāṣṭra has Duryodhana summoned to the assembly and that the old king reprimanded his son for having conspired to capture Kṛṣṇa. Immediately after this according to the epic account Kṛṣṇa manifested his *isvara rupa* (iv) In verse 25th of the second act, it is stated that Duṣṣāsana dragged Draupadī by her hair and garment into the assembly of kings, at the instance of his elder brother Duryodhana and *addressed her as 'a cow, a cow' (gauḥ, gauḥ iti)*. It is interesting to note that the Mahabharata account does not make Duṣṣāsana responsible for this '*Tato Duryodhanam hatū Bhimasenaḥ pratīparan | Pūṭitam Kauvalendram tam upagamya idam abravat | Gauḥ gauḥ iti parā manda Draupad m ekarūsasam | Yat sabhyam hastan asmān tadā tadasi durmate | Tasya arāḥṣasya phalam adyatam samarpanuḥ*' (Śalya parvan Chapter 59, 3, 4, 5a) makes it clear that according to the epic 'a cow, a cow' was what Duryodhana had shouted out when his younger brother brought Draupadī per force to the assembly of kings. The purpose with which the change has been effected by Bhāṭṭa Nārāyaṇa is not far to seek. Bhīmasena must have sufficient reason to declare that he would drink Duṣṣāsana's blood. Merely dragging Draupadī to the assembly at the instance of the elder brother would not have made the crime as heinous on the part of Duṣṣāsana as the utterance of the words '*gauḥ gauḥ*' by him on his own initiative. Duryodhana showed to Draupadī his bare lap. Thus the crime of either became heinous enough and this provides sufficient *raison d'être* for Bhīmasena's vow aiming at Duṣṣāsana's slaughter with the purpose of drinking his blood and the pulverisation of Duryodhana's thighs. The objective of punishment for being evenly divided between the two brothers required an equal measure of heinousness of the crime of either. Bhāṭṭa Nārāyaṇa provides for the same by making Duṣṣāsana responsible for the words '*gauḥ gauḥ*' addressed to Draupadī. (v) The scene (at the commencement of Act III) where Rudhiraṇḍya and his wife Vasāgandhā hold

a conversation regarding the blessing that is the Kaurava-Pandava war keeping as this latter does at their disposal innumerable jars filled with blood, flesh and marrow another invention of the author of the play Its *bibhatsat* is accepted by all Its *rasatā* is not generally agreed to But the demon and the demones may well be regarded as an indication of the dreadful things that are soon to follow *Bodhyana* and *diruparaloka* are matters of the past Fight between eminent warriors on either side with the fear of every one losing his life any moment is what the dramatist is preparing his readers and spectators for Besides Bhimasena is absolved from the guilt of drinking the blood of his relative as rakshasas are appointed by Hidimba, to enter Bhima's body and drink Dussāsana's blood when Bhima would carry out the first part of his resolve (vi) The quarrel between Karna and Asvatthaman in the way in which it is presented in the third act is another modification effected by Bhatta Narayana In the epic the quarrel takes place before the death of Drona It starts between Krpa and Karna and Asvatthāman joins at a later stage He uses bitter words and Karna has to be stopped from punishing him severely by Krpa and Duryodhana In the Venisamhara the whole scene is calculated to present Asvatthaman in a way favourable to him—in fact so as to raise him in the esteem of the readers. Karna is shown to be a slanderer, back-biter and a boaster whose words do not come true Though this quarrel is not vitally connected with the main theme of the Venisamhara, it serves the purpose of showing how Duryodhana had implicit faith in a person of the type of Karna and how he did injustice to a straight-forward enthusiastic and sincere youth like Asvatthaman 'No wonder that a monarch who could not appreciate merit got himself undone in the end'—this is probably what the dramatist wanted readers to conclude on having gone through this episode (vii) The fifth act is in sharp contrast with the fourth The simplicity of words and phrases used in it and the pathetic nature of the appeal that old Dhrtarāstra and Gandhari make to their sole surviving son not to fight are absolutely natural Above all some of the best of his skill in character-delineation is shown by the author in this act Dhrtarāstra's hinting that Duryodhana should at least devise a secret means of doing away with the enemy shows how well-versed in *rajane*

the old man was but Duryodhana's spirited reply that he would not like to do anything secretly raises him at once in the esteem of all justifying the remark that he is a noble villain. The whole situation in the fifth act is what Bhāta Nārāyaṇa conceived, though the outline he received from the epic (where Kṛpā and not Dhṛtarāṣṭra suggests to Duryodhana that he should conclude a treaty with the Pandavas. Evidently, there is greater propriety in the blind old father and the afflicted mother appealing to their sole surviving son that he should make peace with the enemy.) Nor can the dramatic nature of the appearance of Bhīmasena on the scene towards the end of Act VI when Yudhishthira and Draupadī least expected him, be ignored.

In fact, if the incident, like many others in the Venīsamhāra, is judged from the point of view of its *stage effect* much of its artificiality would be redeemed, if indeed, not removed. It would thus be seen how the changes introduced by Bhāta Nārāyaṇa in the Mahābhārata are highly significant and how they have saved him from being regarded as a mere second server.

## VI

### Who is the hero of the Venīsamhāra ?

That such a question should arise appears strange. The fact, however, is that it has arisen. Claims for the distinction of being regarded as the main figure of the play, are put forward on behalf of all the three characters—*Duryodhana* (1) *Yudhishthira* and *Bhīmasena*.

(A) *Duryodhana's claim* On behalf of Duryodhana it is pointed out that out of these three persons (as a matter of fact of all the persons in the play) he it is who has received the most sustained attention from the author. (1) Thus though in the first act he is not actually seen, references made to him by Śikhaṇḍī and Bhīmaśena make the audience think of him. The entire second act is devoted to the delineation of a few important traits of his character such as his voluptuousness, self-complacency, boastfulness etc. The attention of the reader once concentrated on him never for a moment, is distracted elsewhere in the course of this act. Again in the third,

though it is not Duryodhana that is the centre of all interest Bhatta Narayana has skilfully depicted two more of his traits viz, his implicit faith in Karma, his *alter ego*—to the extent of being actually carried away by Karma's constructions on Droṇa's behaviour and his diplomacy in that he does not allow either Kṛpa or Aśvatthaman to have any idea of what really is passing in his mind. In the fourth act, he is wounded and after recovering consciousness made to hear the news of his brother's death—as also of Vṛśasena's departure to the other world. In the fifth act, his unbending spirit, irresistible logic, affection for brothers and even more than that for Karma and utter disregard for Aśvatthaman are all so finely displayed. In the sixth act, he is absent. But reports of the havoc he wrought (given both by Pancakṛ and Carvak) as also the *mistaking of Bhīmasena for Duryodhana* by Yudhisṭhira and Draupadī—make the readers think even in this last act of the play of Duryodhana. (1) Besides his *presence* mostly *direct* and only in a few cases *indirect* in all the acts—the effective bringing out of the principal features of his nature which have occupied Bhatta Narayana longer than the delineation of any other person's character in the entire play, is another point put forth while maintaining that Duryodhana is the hero.

As against both these points, it has to be noted that (1) *Venisambhāra* is the *title of the play*, interpreted either way (a) tying of Draupadī's hur (of course by Bhīmasena), or (b) annihilation [of course of Kauravas] due to the braid of hur, *Duryodhana* can hardly be said to be connected directly with the ultimate object of (or theme of) the drama. In the 'sambhāra' in the sense (b), he is himself the *object* (and not the *agent* or *author*) of 'annihilation'. This if nothing else, is a vital objection against Duryodhana's being regarded as the hero of the *Venisambhāra*.

(B) *Yudhisṭhira's claim* on behalf of Yudhisṭhira it has been mentioned that (1) he is the *leader of the successful of the contending parties* (2) that he is in the sixth act, i. e. towards the end of the play at least, respected, even saluted by Bhīmasena despite what he has said in the first act—the implication being that this weakens the contention that Bhīmasena is the central figure of the drama—highest importance thus being given to Yudhisṭhira.

If these be deemed insufficient (3) that Yudhisthira is made to utter the *bharataiākya* should be regarded as absolutely decisive

As Duryanta who pronounces the *bharataiākya* in the Śakuntala Agnimitra in the Mālavikāgnimitra and etc are heroes of those plays, Yudhisthira should be considered to be the hero of the Venisambhāra

Even here it has to be remembered that the part that Yudhisthira plays in the 'Venisambhāra' in either of its two senses is simply insignificant, as compared with the one that Bhīmasena plays. Like Duryodhana Yudhisthira also fails to come up to that distinction. This is the conclusion inspite of B (1) and (2) Yudhisthira's seniority for that really is what his leadership means is no ground for his being regarded as the hero of the play—though in the Mahābhārata he may be enjoying the supreme importance. Bhīmasena's saluting Yudhisthira also is an indication of Bhīmasena's *vinaya* or good breeding not of Yudhisthira's being the hero. What has been said in (3) also is irrelevant because Yudhisthira's seniority over others it is that has weighed with the author, as also the fact that he was His Majesty Yudhisthira in assigning the *bharataiākya* to him. (c) As an evidence going against Bhīmasena's *royakata* it is sometimes stated that he has received scant attention from the author, that his character is not as fully and absorbingly delineated by Bhatta Narayana as is for instance that of Duryodhana. But granting for the sake of argument that Duryodhana is the more attractive of the two figures it has to be noted that suggesting that Bhīmasena is away for even a moment from the minds of the readers or the spectators is committing a mistake. In Act I he is there in flesh and blood denouncing the Kauravas declaring his vow. In Act II 'bhīmena' makes even Duryodhana think of none else but the dreaded 'Bhīmasena'. Towards the close of Act III he has nobly carried out one half of his vow by drinking the blood off the chest of Duśśasana. In the IV, he too like Arjuna is reported to be fighting. In the V he actually appears before the audience (or the readers) while saluting Dhrtarastra and Gandhari. Towards the end of the VI, he again appears triumphantly on the scene, his person and garments all red,

bathed in blood that he was. He thus looms large in the play. Besides, he is directly connected with 'Venīsamhāra' in either of the alternative senses : [ a ] he tied the hair of Draupadī, personally [ b ] the slaughter ( संहारः ) due to the rude handling of Draupadī's braid of hair ( वेण्या निमित्तेन ), was the slaughter carried out by Bhīmasena. Bhīmasena is then justly the hero of the play. If there is still any doubt in the matter, we think, a fresh approach to the question should solve it once and for all. Fortunately, it is accepted on all hands, that Draupadī is the heroine of the play. The heroine's remarks deserve to be deemed particularly significant in this respect. That she reserved the term ' नाथ ' for Bhīmasena, and had a very low estimate of the remaining Pāṇḍavas, Yudhisthira included, in avenging the insult inflicted on her by the enemy is clear. The passage from Act I ' नाथ न लज्जन्ते । एते । त्वमपि तावन्मा विस्मर्यीः । ' unquestionably shows that she elects Bhīmasena ( having a very active, vigorous philosophy of life as against Yudhisthira's passive attitude and unlimited forbearance ) and there is no reason why readers of the Venīsamhāra should hesitate in accepting Bhīmasena as the hero of the play. At least Bhatta Nārāyaṇa has delineated him as the main figure in the play. That some take a fancy to युधिष्ठिर and to even दुर्योधन cannot be helped. Because these belong to the class of those who regard Rāksasa as the hero of the Mudrārāksasa against all canons of text-interpretation ( Vide Introduction of our edition of the Mudrārāksasa ).

## VII

### Time and Place of the Action in the Venīsamhāra

An account of the time and place of the action in a drama forms a necessary part of its study. It would, therefore, be necessary to consider the hour when as well as the place where events presented by the dramatist from Act I to Act VI have taken place. Regarding the first act it is evident that the scene of action in the beginning is the palace of Yudhisthira. Bhīmasena is angry. He has decided to break with Yudhisthira and his other brothers viz, Arjuna, Nakula and Sahadeva. He has no patience with Kauravas who have gone on inflicting injustice on the Pāṇḍavas ever since early boyhood. Bhīmasena intended

to go to the armoury (*'āyudhāgāram pravisya ayudhasahāyah bharami*) Actually his footsteps turned, however, in the direction of the quadrangle of Draupadī. It is at this latter place where Bhīmasena and Sahadeva spend some time. Draupadī and her maid-servant join them soon there only. Regarding the time of the action it can be inferred that it must be the hours 8 A. M. to 10 A. M. for Bhīmasena learns from Draupadī's maid-servant that the former has her eyes 'soiled by tears' as a fresh insult has been inflicted on her by Bhānumatī. Draupadī was returning after having done her customary obeisance to mother Gāndharī. While Draupadī was on her way back she was tauntingly addressed by Bhānumatī. Now from act II it is learnt that Bhānumatī did her obeisance to the elders in the morning. Inferably Draupadī too must have done so at about 8 A. M. Her eyes are bedimmed with tears due to the fresh insult. This means that not much time must have passed between Draupadī's returning to her quadrangle and Bhīmasena's arrival there. Thus regarding Act I it is clear that *to start with Yudhisthira's palace or the premises thereof and subsequently Draupadī's quadrangle are the places of the action of the act while the time of action is 8 A. M. to 10 A. M.* It may further be added that the day is the one on which Yudhisthira decided to wage war with the Kaurava as the attempt of making peace with Duryodhana made by Kṛṣṇa did not bear any fruit. The Mahābhārata account is that this happened as the hostilities commenced on the *13th day of the bright half of Mārgaśīra*. Bhatta Nārāyaṇa does not mind the contradiction that is involved in the Sūtrādharma mentioning the *autumnal season (amun eva tarat saratsamayam āsritya)*. In fact at as late a stage as the sixth act the dramatist makes c'raśka say *'adya tu balavattīyā śradā apasya'* and immediately afterwards enter Bhīmasena and Sahadeva from whose conversation the readers or spectators gather that that very day Kṛṣṇa had gone on a peace-mission that Bhīmasena did not much like the idea of making peace with the hated Kaurava. Towards the end of the act Yudhisthira's 'lustre of anger' is said to be spreading and Bhīmasena welcomes the event. For the sake of the dramatic purpose, Bhatta Nārāyaṇa has not minded compressing events in the period of a day, though according to the Mahābhārata they took a period of a little over a couple of months.

The scene of action in the second act is (1) *the harem of Duryodhana* and subsequently the (2) *bālodyāna* and (3) the *dāruṣarvataka* situated in a part of the same. The time is 8 A. M. to 10 or 11 A. M. From the description of the *balodyana* which is said to be '*prabhāta ramanīya*' this is clear. Later the sun is said to have become difficult to look at ('*durālokananda-lah jītaḥ bhagavan dīpasañthah*'). The '*rahyā*' causes an amount of disturbance. Duryodhana decides to repair to a safe place on the *dāruṣarvataka* and Bhanumati, her female friend and the king repair to the place. All this beginning from the narration of her dream by Bhānumati to Duryodhana's being approached for help by Jayadratha's mother and his (Duryodhana's) sister, it seems would require about three hours. Regarding the interval between the events in the first act and the end of the second, the epic gives this clue. Bhīṣma was made to lie on a bed with arrows (*Bhīṣmaḥ sarāḥ sayītaḥ*) on the 10th day of the war and Abhimanyu was killed on the thirteenth. As both these events are mentioned by Duryodhana's chamberlain at the commencement of the second act ('*ayam Abhimanyoḥ rādhīḥ prītaḥ*') it can be concluded that the action of the second act begins on the fourteenth day. Towards the end of the act Duryodhana leaves to help Jayadratha. The epic tells us that Arjuna succeeded in killing Jayadratha on the fourteenth day of the war. There is thus no doubt that *the action in the second act took place on the fourteenth day of the war*.

The scene in the third act is laid (*pravesaka part*) in the residence of the demon Rudhīrapriya and his wife Vasagandha. The two are frightened at the sight of Aśvatthāman. The latter is not actually on the battle-field but in a region not far away from it. Aśvatthāman is very sorry to see the Kaurava forces fleeing for life. Kṛpā and later Droṇa's charioteer arrive just there and Aśvatthāman learns the sad news of the death of his father from the latter. Kṛpā tries to console Aśvatthāman. *The two then move to the place where Duryodhana and Karna were holding a conversation. Here there is a banyan tree to the shade of which the king and his friend resort.* From here both are able to hear Bhīṣma's challenge to protect Duṣṣānana who had fallen in his clutches. Regarding the day of the action of the play it is clear that it is the one that immediately followed the



brave though unsuccessful fight that Vrsasena gave to Arjuna and finally to deliver Karna's message to Duryodhana

The scene of action in the whole of the fifth act is the same banian tree as mentioned in Act IV. It is here that Dhrtarastra and Gandhari try in vain to dissuade Duryodhana from fighting. As there is a reference to the sun setting (*astam bhāsiṇ pra yatah* V, 36) the action has to be taken as having continued from 5-30 P. M. to 6-30 P. M. if not a quarter of an hour or so later. It is necessary to point out that in the course of the three acts, i. e. the third, the fourth and the fifth, Bhatta Narayana has compressed as many as three events viz. the death of Droṇa, that of Karna and that of Vrsasena. According to the epic Droṇa was killed by Dhṛṣṭadyumna on the fifteenth day of the war and Vrsasena and Karna were claimed as victims by the Pandavas on the seventeenth day. *For dramatic purposes Bhatta Nārāyaṇa has shown the three deaths to have taken place on the same day.*

The scene of action in the sixth act is Yudhishthira's *sibira* where Draupadī and her maid-servant are staying. This means that the camp was at a safe enough distance from the battlefield. The place had an advantage of being full of shade (*'chayayā eia anayā vigataklamaḥ bhāsiṇ yami* uttered by Carvaka the demon friend of Duryodhana masquerading as a *ṛṣi*) and it was situated on the bank of the Sarasvatī (*Sarasvatī sivataramga spṣṭā*). The events recorded by the act are the deaths of Śalya, Śakuni and Duryodhana. The epic tells that they took place on the eighteenth day of the war. As the events of the fifth (as also the third and the fourth) act are described as having taken place inferably on the fifteenth day, there is an interval of two days between the action of the fifth and the sixth acts. Duryodhana, it is learnt from the epic, was killed in the afternoon on the eighteenth day. Carvaka is thirsty (*'tristomi*) at the time he approaches Yudhishthira and Draupadī. It would not be wrong therefore to take that 3 P. M. to 5 P. M. is the time of the action in the last act. Yudhishthira and Draupadī deciding to put an end to their life on having learnt in the course of conversation with the *'ṛṣi'* that Bhīmasena was no more, the arrangement of the pyre, the Kancukī mistaking Bhīmasena smeared with blood of Duryodhana and reporting the arrival of the latter to his master Yudhishthira whose grief knows no limits etc. as also

Bharrasena coming into the presence of Yudhisthira and finally re-arranging Draupadi's hair with his hand, bearing the taint of Dussasana's blood his body tainted all over with Durvodhana blood would require this period of two hours.

It may be added that here too Bhatta Narayana has for dramatic purpose ignored the description of events contained in the epic. Though many events intervened particularly, the laughter by Ashvatthaman of warriors on the Pandava side when they were asleep, the slaughter of Durvodhana and Yudhistira's coronation in the epic, Bhatta Narayana prefers to have shown the two acts having taken place without any interval of time between the two. In this he has wisely left alone the incidents having no direct bearing on the main theme of the play, i. e. the *Venisambhāra*.

### VIII

#### Place occupied by the Venisambhāra in Sanskrit dramas and an estimate of Bhatta Nārāyana as a play-wright

The preceding section have it is hoped, given an idea of the nature of the Venisambhāra and of the degree of skill with which Bhatta Nārāyana has succeeded in composing it. It only remains to indicate the place that the play occupies in the realm of Sanskrit dramas and to assess the importance attaching to Bhatta Nārāyana as a dramatist. It is generally accepted that the Venisambhāra is *one of the most popular plays* in Sanskrit though it would certainly be wrong to suggest that it comes even very near the *Śakuntala*, the *Uttararamacarita*, the *Mrcchakatika* or the *Mudraraksasa*, undoubtedly four of the best plays in the entire range of Sanskrit literature. It would not be an erroneous opinion to express about the Venisambhāra that *though not so great as these plays in point of popularity it comes next only to these* if indeed it does not surpass the last on the list, i. e. the *Mudraraksasa*, in this respect. As has been suggested one of the reasons of the popularity may be this, viz. *its plot is based on the main events of the heroic epic of India, i. e. the Mahābhārata*. The author certainly had an advantage in that Blama and Duryodhana, Karra and Ashvatthaman, Yudhisthira and Dantavakra, Draupadi and Gandhāri were figures with whom the readers were already familiar. It is

evident, however, that this very advantage would have turned into a handicap if the story were handled by a less skilled dramatist than Bhatta Nārāyaṇa. As is clear from the section devoted to characterisation, Bhatta Nārāyaṇa has succeeded in making his characters with their distinctive features *live* on the stage. Bhīma with his righteous indignation, Duryodhana with his pride and haughtiness, Dhṛtarāṣṭra with his wiliness, Gāndhārī with her affliction at the destruction of her son, Draupadī smarting under the humiliation she was subjected to, Yudhiṣṭhira with his preference for peaceful methods and patience, Karna with his slandering and back-biting, Aśvatthāman with his straight-forwardness and naivete and many others including even the *celi* of Draupadī who is a worthy maid servant of a worthy mistress—all these live, move and have their being before the eyes as it were of the spectators or readers. The style adopted by the author for conveying what he wants to *mostly* is admirably suited to the matter sought to be conveyed. 'Ojas' is rightly emphasised in the utterances of Bhīma, Duryodhana, Karna and Aśvatthāman. The fourth act with the inordinately long sentences assigned to Sundarīka strikes one, as a highly artificial piece of composition, undoubtedly. It can not be gainsaid that it appears more like a *śraīya* than a *dṛśya* kāvyā. Though there is no point in defending the indefensible, that is, though it would be wrong to justify Bhatta Nārāyaṇa's use of the *gaudīti* in Act IV, perhaps from an impartial point of view it would be deemed not incorrect to point out that like all authors, including the greatest, Bhatta Nārāyaṇa was a product of his own times, that he was influenced by the literary taste of his contemporaries. Bhatta Nārāyaṇa had ever to think of the criteria of "*tatrābhāntāḥ parivādagresarāḥ*" and the latter regarded '*ojas samvśābhuyastīam etad gadyasya jūitam*' as the last word on the issue of the proper style for prose writing. Another point deserves to be brought out in this connection viz., that according to rules of Sanskrit dramaturgy no fight could actually be shown as taking place on the stage. Bhatta Nārāyaṇa had, therefore, to make the most of a bad bargain by making Sundarīka narrate the fight between Karna and Arjuna and another between Vṛśāṇa and Arjuna in a manner reminding us of a *śraīya kāvyā*. It has to be accepted, however, that Bhatta Nārāyaṇa did not devote enough thought to the matter. Otherwise he would not have given so

much importance to long compounds and sentences running into a number of lines such that he would have been able to describe the events in a natural manner is evident from some of the crisp sentences that are contained in the fourth act itself ( Vide— IV, 9, 171-73, 208-11, 250-261 etc ) This certainly means that Bhatta Narayana though having mastery over *prasadā*, could not rise above the accepted norms of his times and to that extent his claim to being regarded as a first rate artist is reduced

As has been shown in the section devoted to the changes made by Bhatta Narayana in the source of the play and the dramatic significance of the same the dream incident in Act II, the pathetic episode of Dhrtarastra and Gāndhari trying to persuade Duryodhana from fighting in Act V, the Carvaka episode in Act VI have all a dramatic purpose of their own In fact if the fourth act were only curtailed and if the long drawn out Carvaka episode in Act VI were rendered shorter than it is, the *Venisambhāra* would have gained considerably in effectiveness The title of the play at once draws the attention of the spectator or the reader and the change effected by the dramatist viz, making the heroine vanitha—like keep her hair hanging loosely on her back till the wrong done to her is avenged by Bhima certainly adds to the effectiveness of the play—regarded as what is *enacted on the stage* The *bibhatsa* at the commencement of Act III contrary to a *poetic* considerations, is on the stage seen to be highly effective if enacted in the proper manner In fact it would not be too much to state that Bhatta Nārayana had an unerring sense of the stage which enabled him to decide what elements should be brought together in the composition of the play Altogether, the *Venisambhāra* thus became a play having immense possibilities from the point of view of being a *success on the stage* Perhaps standards applied to plays regarded as *kavyas* to be read by persons sitting in an arm chair would prove to be wrong while forming an estimate of the *Venisambhāra*

This certainly is not to deny that as it is the *Venisambhāra* shows a lack of the sense of proportion on the part of its author or that there is not the impression of patches not vitally connected with the main theme having been loosely strung together by the author ( particularly does this hold good of Act, II III and IV ) Even here a sympathetic reader would not lose sight of the fact that the author, by the very choice of his

subject, could not deviate far too much from the source of his play. The main story of the epic had to be unfolded. All that readers have to think of is whether this has been done effectively (effect meaning in this context stage effect)

That Bhatta Nārāyaṇa has succeeded in adapting a style that could be an ideal vehicle of the *heroic* (Act I, III, V) and the *pathetic* sentiment (part of Act IV, act V and act VI) is patent to every careful reader of the Venisamhāra.

Thus by virtue of a very popular story having been the source of the plot of the play, because Bhatta Nārāyaṇa knew well what is needed for a drama being a success on the stage, because of his mastery over a style which could do justice to *rāva* as well as *karuṇa*, because the hero inspired by a sense of righteous indignation as he is cannot tolerate injustice because, further, the *khala puruṣa* also has a nobleness all his own (Act V Duryodhana's love of Karna his refusal to resort to deception to kill the enemy, his regarding himself as the means at the disposal of his brothers who alas! were no more), the Venisamhāra has kept on attracting to itself generation after generation lovers of literature generally and of dramas in particular so much so that in any enumeration of Sanskrit plays the Venisamhāra finds a place next only to the best.

Incidentally it may be pointed out that it is difficult to accept either that Bhīma is a 'wild blood-thirsty and boastful bully' (p 273) or 'a boisterous undisciplined and ferocious savage' (p 270) or that the dramatist is acquainting us in Act V with 'poor old Dhṛtarāstra'—old he was but one wonders whether with all his *wisdom in both the epic and the play, he deserves to be regarded as 'poor'* as observed by Dr S K De in 'A History of Sanskrit Literature' Classical Period, Vol I

It would not be wrong therefore, to regard the Venisamhāra as a play that has only a few, half a dozen or so plays in Sanskrit superior to it. Bhatta Nārāyaṇa though not reaching the eminence of Kālidāsa Bhāṣabhuṭi, Viśvaśikha and Sudraka and though not having a place for himself among the greatest, is not very far removed from them. It would be difficult to account for the popularity of the play on any other ground than that of its intrinsic merit.

# DRAMATIS PERSONÆ

## MEN

- Bhīmasena—The Hero, second among the Paṇḍavas (Act I, V, VI)  
 Yudhishthira—Eldest of the Paṇḍavas (Act VI)  
 Arjuna—Younger brother of Bhīmasena third Paṇḍava (Act V, VI)  
 Sahadeva—Youngest of the Paṇḍavas (Act I)  
 Kṛṣṇa—Lord Viṣṇu in carnate friend & charioteer of Arjuna (Act VI)  
 Jayandhara—Chamberlain of Yudhishthira (Act VI)  
 Rudhirapriya—A demon servant of Hidimba, Bhīmasena's wife (Act III)  
 Duryodhana—King of Hastinapura the principal enemy of Bhīmasena the Hero of the Veniśambhara (Acts II, III, IV and V)  
 Dhrtarastra—Blind father of Duryodhana (Act V)  
 Karna—King of the Aṅgas, alter ego of Duryodhana (Act III)  
 Aśvatthaman—Son of Drona (Act IV)  
 Kṛpa—Maternal uncle of Aśvatthaman (Act IV)  
 Vinayandhara—Chamberlain of Duryodhana (Act II)  
 Carvaka—Demon friend of Duryodhana who deceives Yudhishthira (Act VI)  
 Sanjaya—Charioteer of Dhrtarastra (Act V)  
 Sundaraka—A follower of Karna (Act IV)  
 Suta—Charioteer of Duryodhana (Act IV, V)  
 Suta—Charioteer of Drona (Act IV)

## WOMEN

- Draupadī—Wife of the Paṇḍavas Heroine of the drama (Acts I and VI)  
 Buddimatika—Maid to Draupadī (Act I & addressed to by Draupadī and Bhīmasena in Act VI)  
 Vasagandha—A demoness wife of Rudhirapriya (Act III)  
 Bharī .. .. . (Act II)  
 .. .. . (Act II)  
 .. .. .  
 .. .. .

## CHARACTERS MENTIONED

Abhimanyu Balarāma Dhṛṣṭadyumna Drona Duśśāyana, Jayadratha, Nakula Sāya, Virāsena—son of Kṛpa, Vidura, Uttarā and others

श्रीः

# वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येमिर्लुलितमकरन्दो मधुकै  
कैरिन्दोरन्तदुत्थित इव समिधुमुकुल ।  
विधत्तां सिद्धिं नो नयन्मुभगामस्य सदस  
प्रकीर्णं पुष्पाणां हरिचरणयोरञ्जलिख्यम् ॥ १ ॥

अथ च ।

कालिन्यां पुलिनेषु केलिकुपितामुच्छ्रय रासे रसं  
गच्छन्तीः सुगच्छन्तीः शुक्लपुष्पां कसुद्धियो राविकाम् ।  
तत्प्रादप्रतिमानिवेशितपदस्योद्गतरोमोद्गते-  
रमुष्णाऽनुनयः प्रसन्नदयिताऽप्यस्य पुष्पातुः ॥ २

## ACT I

“ May this cavityful (*añjali*) of flower-strewn (*prakirnah*) on the feet of Hari (i. e. *Viśva*) bridg about (*udhattām*) our (*nah*) success (*siddhim*) which would be delightful (*subhaga*) to the eyes of this assembly (*sadas*) [—this cavityful of flowers] which has its honey (*makaranda*) stirred (*lutita*) by the bees even when [they have been] prohibited (*nīsiddhāit* i. e. *warded off*) and which has the buds, as it opened up (*sambhāna*), [having been] touched (*churita*; lit. cut) as it were (*iva*) by the rays of the moon

And also,

May the successful (*aksunna*—lit. not trampled down) conciliation (*anunaya*) on the part of the hater of Kamsa, (Kamsa-dvārah i. e. of Kṛṣṇa) who was following (*anugacchatah*) in the foot steps of Rādhikā, angered (*kupita*) in [the course of] sport (*kelī*) on the sandy banks of the Kālindī (i. e. *Jumna*) and going [away] having given up (*utsryya*) [all] delight (*rāsa*) in the Rādhā-dance [—of the hater of Kamsa] who e hair stood on end (*udbhūta-romodgatah*) as he had his feet planted (*mvēṣṭapada*) on the imprints (*pratimāh*, lit. images) of her feet and who [—Kṛṣṇa] was looked at [subsequently] by his beloved pleased [at heart, *prasannā*] help you prosper (*vah puṣnati*)

। - अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयान् सभ्रमाद्यासुरीभिः  
शान्तान्तस्तत्त्वसारे सकृदणमुपिभिविष्णुना सस्मितेन ।  
वाक्यैः सगर्वैरुपशमितवधुसंभ्रमैर्दूत्यैः  
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥  
( नान्यत्रे )

सूत्रधारः—अलमतिविस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यमुसृत य ।

तमहमरागमुकृष्ण कृष्णद्वैपायन वन्दे ॥ ४ ॥

( समन्ताद्बलोक्य ) भवन्तः परिश्रमेसरा, विज्ञाप्य न किञ्चिदस्ति ।

And also

My Dhūrjati [ that is Lord Śiva ] protect ( *patu* ) you ( *yu-  
man* ) [—Lord Śiva ] who, at the burning of the cities of [ i.e.  
constructed by the demon ] Mīrā, was looked at ( *drśah* ) with  
affection by the goddess [ *Pūrvatī* ] and with apprehension- ( *bhayaū* )  
and bewilderment ( *sambhramet* ) by the demon-essaying ( *iti* )  
'what is this ' with compassion ( *sakarūnam* ) by the sages who  
had their quiet ( *śanta* ) inner essence ( *antastattva* ) [ i.e. soul ] in  
their strength ( *sara* ), with smile by Viṣṇu ( lit by smiling Viṣṇu  
sp-intonā Viṣṇunā ), with pride after having drawn out their  
weapon by the demon-heroes who allayed the bewilderment of  
their bride- [ and ] with joy ( *sānandām* ) by the deities 3

( At the end of the Benediction )

Stage-Manager—Enough of prolixity.

I salute ( *vande* ) that Kṛṣṇādi-upāyana, free from passion  
( *arāḡam* ) and free from darkness [ i.e. ignorance, akṛpam ] who  
fr-shioned out ( *viracitatān*, also composed, produced, treated )  
nectar ( *amṛtam* ) named ' Bhārata ' ( *bhāratākhyaṃ* ), worthy of  
being drunk with folded hands ( *anjalsputa* ) in the form of the  
car ( *śraṇa* ). 4

( *Having looked around* ) O ye ( *bhāratāh* ) leaders of the as-  
sembly ( *parisad* ) there is something of ours to be put [ before you ]  
as a request ( *vyjñāpyam* )

१ 'सभ्रमादासुराभिः' २ 'आदायास्त्र' Also आदृष्टः दशप्रमुत्तः शान्तिनिन्वधूतभ्रमैः

३ 'अनिप्रमद्रेन' ४ 'अकृगम्' ५ 'तद् भवन्तः' 'तत्रभवतः परिश्रमेसरा'



कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यग्रन्थ एयोऽत्र ।

मधुलिह इव मधुविन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिदं कविमृगैराजलक्ष्मणो भद्रनारायणस्य कृतिं वेणीसहस्रं नाम नाटकं  
प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधेन उदात्तरुपावस्तुगौरवाद्वा

३ ननुनाटकदर्शनमुत्कृष्टलाभा भद्रद्विरुपधान दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, व्यक्ता रयताम् । एते खड्गार्यविद्वराज्ञया पुरुषा समलभेन  
शेष्टयजन व्याहरन्ति-‘प्रवर्त्य तामपरिहीयमानमातोयत्रिन्यासुदिका विभ्रय ।

६ प्रवेशसाल किल तत्रमयन पाराशर्यनाग्दनुम्बरनामदग्ध्यप्रभृतिभिर्मुनिवृ-  
न्दारकेरनुगम्यमानस्य भरतकुलद्वितुमाभया स्वयं प्रतिपन्नदोत्यस्य देवकी-  
सुतोऽन्नपाणेर्महाराजद्वयाधनशिविरं प्रति प्रस्थातुकामस्य ? इति ।

Here is this poetic composition (*kāvya bandhah*) being shown  
(*prakīryatē*) [ before you ] like (*iva*) another (*apara*) cavityful  
of flowers. Do you [ please ] resort to (*bhajata* ) etc. to or appreciate  
(*tesān*) of excellence (*guna*) though but rare  
(*viratān api*) like bees (*madhulīhah* lit, those who lick honey ),  
[ taking ] drops of honey [ by no means ample or profuse  
(*viratān api*) ]

Here then we are prepared to state (*prayoktum*) a drama named  
Venī-sāhara the composition of Bhāta Nārāyaṇa who is disting-  
uished emblem, Lion like Poet. I request you therefore to pay  
attention to this [ performance ] whether out of regard for the  
labours of the poet or out of reverence for the sublime (*udatta*)  
plot of the story or out of curiosity to witness a new drama  
( Behind the curtain ) Honoured Sir may he be made may  
he be made ! Here indeed at the command of worthy (*arīra*)  
Vidura the officers (*puruṣah*) are addressing the entire body of  
actors thus (*iti*)- ‘ Let [ all ] operations such as the disposition  
of the musical instruments be commenced so as to leave no defect.  
This verily is the time of the arrival ( lit entrance ) of the  
revered son of Devakī [ that is, Kṛṣṇa ] with the wheel in his  
hand who is followed by prominent sages such as the son of  
Pṛasāra [ that is, Vyāsa ] Nārada Jambūru and the son of  
Jambūdāgna [ that is, Parāśurama ] who through desire for the  
good (*hita*) of the family of Bharata has personally assumed the  
role of a mediator and who is desirous of starting for the camp of  
the great king Duryodhana.

‘ स्वेनेगराजलक्ष्मण ’ २ ‘ अभिनवकनिम् ’ ३ अपारहीयमानम् ’ इति  
नास्ति कश्चित् ४ ‘ वननिविस्तनिवेश ’ ५

९ सूत्रधार—(आकर्ष्य। स्तनन्दम्) अहो नु खलु भो भगवता सकलजगत्प्रभव-  
स्वितिनिरोधप्रमग्निष्णुना प्रिष्णुना चानुगृहीतमिदं भरतकुलं सकलं च राजचक्र-  
मनयो' कुरुपाण्डवराजपुत्रयोराहवन्त्यान्तानलप्रशमदहत्तना स्वयं संधिकारिणा

१२ कंसारिणा दूतेन । तत् क्रिमिति पारिपाथिक, नारम्भयसि कुशील्वै सह  
सगीतकम् ।

(प्रविश्य) पारिपाथिक—भवतु । आरम्भवामि । क्वतम समयमाश्रित्य गीर्यताम् ।

१९ सूत्रधार—ननुमुमेव तावच्चन्द्रातपनक्षत्रप्रह्वीश्वरससत्सुच्छद्रुमुदपुण्डरी-  
ककाशुसुमपरागधवलित्दिङ्मण्डलं स्रादुजलजलाशय शरत्समयमाश्रित्य  
प्रवर्त्यता सगीतकम् । तथा ह्यस्या शरदि

**Stage Manager—**( *Having heard With joy* ) Ha now, indeed, oh ! By the divine Visnu who possesses the power of creating, sustaining and destroying the whole world has to-day been favoured this Bharata family and [ also ] the whole body of kings in that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [ thus ] the cause of extinguishing the fire ( *anala* ) of world destruction ( *kalpanta* ) in the form of the [ impending ] war ( *āyaya* ) between the Kuru and the Pandava princelys. Then, why is it, [ O ] Assistant that you do not begin the concert ( *sangitakam* ) in company with the actors ( *kusilava* ) ?

( *Entering* ) **Assistant—**Let [ it ] be [ so ] I [ shall ] begin Concerning which season should [ the song ] be sung ?

सत्पुत्रा मधुरगिरः प्रसाधितुष्या मद्रोद्धतारम्भाः  
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥ R.C.

पारिपाश्विकः—( ससंभ्रमम् ) भाव, शान्तं पारम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सर्वैश्वर्यस्मितम्) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा

इति व्यपदिश्यन्ते ।

पारिपाश्विकः—न खलु न जाने । किंत्वमङ्गलशंसयास्य वो वचनस्य  
यद्गत्ये कश्चित्मिव मे हृदयम् ।

६ सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन  
संधिकारिणा कंसारिणा । तथा हि ।

The swans ( dhārtarāṣṭrāḥ ) possessed of beautiful wings and of sweet notes, who have decked the quarters ( āsā ) [ in the course of their flight ] and whose activities ( ūrambhāḥ ) are wild through joy, descend [ from the Mānasa lake ] on the surface of the earth on account of the influence of the season ( kāla lit period). 6 ( Or punningly )

The sons of Dhṛtarāstra, who have good allies, who are sweet of speech, who have conquered ( prasādhitā ) all quarters and whose activities are arrogant on account of their intoxication [ of wealth and power. ], fall [ dead ] on the surface of the earth through the power of Fate ( kāla ). 6

Assistant—( In confusion ) Honoured Sir, may sin be allayed ! May evil be averted !

Stage-Manager—( With a smile in which there is loss of countenance ) Mārīśa, with the desire ( āsaṃsā ) of describing the autumnal season I referred to the swans as dhārtarāṣṭras.

Assistant—Not indeed, that I do not know ! But owing to the indication ( āsaṃsā ) of inauspicious things [ conveyed ] by the speech of yours, my heart, to tell you the truth, as it were, trembled.

Stage-Manager—Mārīśa, why, exactly the whole of the evil is now averted by the energy of Kama, who is negotiating peace, having personally accepted the role of a mediator. For,—

निर्घाणवैरुद्धना प्रशमादूरीणां  
नन्दन्तु पाण्डुजनयाः सह माधवेन ।

रक्तप्रसावतुभुवः क्षतविसृष्टाश्च

स्वस्था भवन्तु कुरुराजसुताः समृत्याः ॥७॥ R.C.

( नेपथ्ये । साधिक्षेपम् ) आ दुरात्मन् वृथामङ्गलपाटक शैलपापसद

लाक्षागृहानलविपाङ्गसमाप्रवेदै

प्राणेषु वित्तनिचयेषु च न प्रहृत्य ।

आकृष्य पाण्डवधूपरिधानकेशान्

स्वस्था भवन्ति मयि जीवति धार्तराष्ट्र ॥८॥

( सूत्रधारपरिपोषिमात्राभयत )

May the sons of Pāṇḍu, who e fire (*dohma*) of ho tility 1-  
quenched (*urica*) owing to the reconciliation (*prasama*) of  
their enemy rejoice in company with Madhava And may the  
ons of the Kuru king [ Dhrtarastra ] who have 1c torul  
( *prasedhuta* ) [ their due share of ] the land to the [ Pāṇḍava-  
who thus become ] attached (*rakta*) [ to them ] and who  
[ don equently ] have ended (*ksata*) war (*vigraha*) re t at  
ere along with their attendant-

( Or punningly )

May the<sup>2</sup> ons of Pāṇḍu who have quenched the fire of their  
ho tility by the annihilation (*prama*) of their enemy rejoice  
-in company with Madhava And may the<sup>3</sup> on of the Kuru king  
-who have decorated the earth with their blood (*rakti*) and have  
their bodies (*vigraha*) de troyed (*ksati*) be the re idents of  
heaven (*sva*) [ that is die ] along with their servant

( Behind the curtain Reproungly ) Ah [ you ] evil-  
ouled one chariter of a van inicious ble ing wretch of an actor

Will the sons of Dhrtarastra after having struck at our lives  
and our heap of riches by [ intending to set ] fire to the hou e of  
he [ in which they made us sit ] by [ administering me ]  
poisoned food and by [ cunningly having brought about our ]  
entrance into the gambling hall, and [ worst of all ] after having  
dragged the garment and hair of the bride of the Pāṇḍava re t  
at ease while I un alive?

( The Stage Manager and the Assistant listen )

१ ' अङ्कट वेशा '

पारिपाश्विकः—भाव, उत एतत् ।

- ३ सूत्रधारः—( पृष्टनो विलोक्य ) अये, एष खलु वासुदेवगमनात् कुरु-  
सन्धानप्रमृष्यमाणः पृथुल्यदृष्टदृष्टिनिर्भरकानाशुतोरणुत्रिशूलप्रयमानुभोपण-  
भ्रुदुष्टिरापिबन्धित न सर्गान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन  
६ इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् । तदित आगमन्यत्र  
गच्छान् । ( निष्क्रान्ती )

इति प्रस्तावना ।

( तत प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन । )

- ९ भीमसेन — आ दुरात्मन् वृथा मङ्गलपाठक शेष्यापसदः । ( 'लक्षागृहानल'-  
१-८ इत्यादि पुन पठति )

सहदेव — ( सानुनयम् ) आर्य, मर्षय मर्षय । अनुमत्तमेव नो भरतपुत्रस्यास्य

Assistant—Honoured Sir, whence [ comes ] this [ que tion ]

Stage Manager—( Having looked blind ) Oh here indeed to this very side is advancing the enraged Bhimasena who cannot tolerate peace with the Kurus [ that would be brought about ] by the departure of Vasudeva [ to their camp ] who with his fierce frown formed on his broad forehead and resembling the dreadful tident on the rich of Death ( King's sh ), is as it were drinking us all by the glance of his eyes and who is followed by Sahadeva . It is therefore, not proper to stand in front of this one . So from here let us two go elsewhere ( Both go out )

END OF PROLOGUE .

( Then enters Bhimasena who is enraged being followed by Sahadeva )

Bhimasena—Ah evil ouled chanter of a vain malicious bleasing wretch of an actor ( Repeats again 18 ' Will the sons of Dhritrashtra etc ' )

Sahadeva—( Persuasively ) Noble Sir have mercy, have mercy The utterance of this son of Bharata [ that actor ] is indeed ( etc ) agreeable to us . See ' Who have quenched the fire of their hostility '—[ all ] this is just appropriate ' May the Kuru who have decked the earth with their blood and who have their bodies are destroyed be the reidents of heaven '—thudoc- he २११ !

१ ' कथमयम् ' २ ' विन्दुध्रुदुष्टिना दृष्टिपातेन ' ३ ' आ पाप दुरात्मन् '

१२ वचनम् । पश्य १०निर्वाणवैरदहना इति यथार्थमेव । सभृत्या कुरव क्षतजाल  
कृतवसुन्धरा क्षतशरीराश्च स्वर्गस्था भवत्विति ब्रवीति । २

भीमसेन — ( सोपात्मम् ) न खलु न खलुमङ्गलानि चिन्तयितुमर्हन्ति

१५ भवन्त कौरवाणाम् । सधेयास्ते भ्रानरो युष्मारुम् ।

\* सहदेव — ( सरोपम् ) आर्य,

\* धृतराष्ट्रस्य तेनयान् दृन्वैरान् पदे पदे ।

राजा न चेद्विप्रेद्धा स्यात् क क्षमेत तवानुज ॥ ९॥\*

भीमसेन — एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्य । पश्य ।

प्रवृद्ध यद्वैरु मम खलु शिशोरेव कुरुभि—

न तत्रार्या हेतुर्न भवति किरीटी न च युवाम् ।

जरासधस्योर स्थलमिव विरुढ पुनरपि ।

\* कुधा सार्धं भीमो विघटयति यूय घटयत ॥ १० ॥\* R C \*

**Bhimasena**—( *Tauntingly* ) Not indeed not indeed १ it proper for you to think inauspicious things about the Kuravas ! For you they are brothers [ by all means ] worthy of a treaty being concluded with them

**Sahadeva**—( *Angrily* ) Noble Sir

Which younger brother of yours would forgive the sons of Dhritrashtra who have shown (lit acted) enmity at every step if the king [that is Yudhishthira] were not to ward off? 9

{ **Bhimasena**—So this १ Hence to be ire ( *etc* ) am I from to-day separated from you See

Indeed that enmity of mine with the Kuru which grew up while yet I was a child there [ १ ९ in regard to that ] neither our noble brother [ that is Yudhishthira ] nor Karita [ that is Arjuna ] nor you two [ that is Nakula and Sahadeva ] are the cause Bhima shall break up in rage the peace though concluded (lit fully grown) again even like the broad ( *shalam* ) chest of Jarāsandha though lealed up again [ and again ] You [ are welcome ] to cause it to come ( *vishdhi* ) about 10

१ ' निर्वाणवैरदहना ( १-७ ) इति पठि बान्यथाभिनयति ' इति नाट्योक्ति रनयोर्वाक्ययो स्थाने दृश्यते क्वचित् । २ ' यूय च कुरुत ' इत्यस्ति क्वचित् पाठ ।

सहदेव—( स्तुनयम् ) आर्य एवमति, सभृत, क्रोधेऽ युष्मासु कदाचित्  
खिद्यते गुरु ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरु खेदमपि जानाति । पश्य

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां

वने व्याधै सार्धं सुचिरमुपितं वत्कलधरेः ।

विराटस्यावासे स्थितमनुचितारम्भनिभ्रत

गुरु खेदं खिद्ये मयि भजति नाद्यापि कुरुषु ॥ ११ ॥ R C.

नत् सहदेव, निरन्त्र । एव चैति, चिरप्रवृद्धामयादीपितस्य भीमस्य वचनो-  
द्दिशाय राजानम् ।

३ सहदेव.—आर्य, किमिति ।

भीमसेन—एव विज्ञापय ।

**Sahadeva**—( *Persuasively* ) Noble Sir, when you have your  
anger exceedingly increased (*sambhrte*), our worthy brother  
[ that is- Yudhishthira ] [ will ] perhaps get angry ( *khidyate* )

**Bhimasena**—Is it possible that our worthy brother [ will ]  
perhaps get angry ? Does our worthy brother know anger  
( *kheda* ) also ? See

Having [ helplessly ] seen the daughter of the Pañcāla king  
[ that is- Drupida ] reduced to that plight ( *tathā bhūtam* ) in the  
assembly of kings, residence was made for a very ( *su* ) long time  
in the forest, [ by us ] dressed in bark-garments along with  
( *sārdham* ) hunters [ Then ] a stay was had ( *sthitam* ) at the  
residence of Virāta, in a concealed manner by means of occupa-  
tions [ most ] improper ' [ And after this worst humiliation ] does  
our worthy brother entertain anger towards me, who am enraged,  
[ and ] not even to-day towards the Kurus ' II

Then Sahadeva goes back, And thus requests the King at the words  
of Bhīma inflamed by anger, increased in the course of an  
exceedingly long time

**Sahadeva**—Noble Sir, to what effect ?

**Bhimasena**—Thus requests [ him ]

१ नान्येत्कञ्चित् पुनरि । २ वहति । ३ ' चापि '

युष्मच्छासनलङ्घनाहसि मया मग्नेन नाम स्थितं  
 प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।  
 क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-  
 नृद्यक दिवसं समासि न गुरुराह विधेयस्तव ॥१२॥ (उद्धतं परिक्रामति)

सहदेव — (तमेऽनुगच्छन् । आत्मगतम्) अये, कथमार्य पाञ्चाल्याश्चतु-  
 शालक प्रति प्रस्थित भवतु तानदहमत्रेऽतिप्रामि । (स्थित)

३ भीमसेन — (प्रतिनिवृत्त्यावनेक्य च) सहदेव, गच्छ त्व गुरमनुवर्तस्व ।  
 अहमयायुधागार प्रविश्यायुधसहायो भवामि ।

सहदेव — आर्य, नेदमायुधागारम् पाञ्चाल्याश्चतु शालकमिदम् ।

६ भीमसेन — (समितकम्) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतु-  
 शालकमिदम् । (विचिन्त्य । सहर्षम्) आमन्त्रयित्वा मया पाञ्चाली ।  
 (सप्रणय सहदेव हस्ते गृहीत्वा) वत्स, आगम्यताम् । यदार्य, कुरमि

I surely refer ( *nama* ) remaining I lured in the sin ( *ambas* )  
 of transgression, your counsel I am only too ready ( *nama* ) to  
 undergo even were I mented even in the midst of younger brother,  
 keeping to their bond ( *sthitim it* ) today—for [ but ] one  
 day—you are not my elder brother [ whom I ought to obey ] nor am  
 I one to be ordered ( *vidheyah* ) by you [ the way you like ] the  
 while I am brandishing up ( *ut* ) in anger my, in ec ruddy with  
 blood about to annihilate the Kurus 12

( *Stalks about haughtily* )

**Sahadeva**—( *Just following him To himself* ) Oh how my  
 noble brother has started toward the quadrangle of Pancali !  
 Well I shall then stay just here ( *Halts* )

**Bhimasena**—( *Having turned round and observed* ) Sahadeva  
 do you [ and ] follow our elder brother ! I shall on my part go to  
 the armoury and I wear a weapon as my companion

**Sahadeva**—Noble Sir this is not the armoury This is the  
 quadrangle of Pancali

**Bhimasena**—( *Guessingly* ) Indeed is this not the armoury ?  
 Is this the quadrangle of Pancali ? ( *Having thought With joy* ) I  
 have to be sure to take my leave of Pancali ( *Affectionately  
 taking Sahadeva by the hand* ) Dear brother come on That our  
 worthy brother in his desire to conclude a treaty with the Kurus  
 is tormenting us—that you also should etc

१ 'लङ्घनाहसि' २ 'प्रविश' इति पाठ वचित् ।



९ मधानमिच्छन्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेश नाटयत । भीमसेन सक्रव नृमानुपनिशति ।)

सहदेव — (सनधमेम्) आर्य, इदमाननमाम्नांर्णम् । अत्रोपविश्यैर्य पाठ्यतु  
१२ ऋणाग्रमनम् ।

भीमसेन — (उपविश्य । मन्त्रा) उत्त, वृष्णागमनमिन्त्यनेनापोद्घातेन स्मृतम् ।  
अथ भगवान् ऋण केन पणेन सधिं कर्तुं सुयोधन प्रति प्रहित ।

१० सहदेव — आर्य, पञ्चभिर्प्रांभिः ।

भीमसेन — ऋणा पिपाया अहह, देवस्याजातशत्रुरप्युपमीदृशस्तेनोपकर्ष  
वति वृत्तय कर्मितमिव मे हृदयम् । (परिवृत्त्य स्थित्वा) तद्भूत्स, न त्वया

१८ ऋणि न च मया भीमेन श्रुतम् । १२ c

यत् तद्विजितमत्युग्र क्षात्र तेजोऽस्य भूपते ।

दीप्यताक्षैस्तदानेन नून तदपि हारितम् ॥ १३ ॥

(Both gesticulate entrance Bh masena sits on the ground in anger)

Sahadeva—(With haste) Noble Sir here and read out  
Let my noble brother sit here and await the arrival of Krishna  
[that Draupadi]

Bhimasena—(Having seated himself Having remembered)  
Do not fretter by your introduction (upodghatah) [of the expres-  
sion] the arrival of Krishna [in your speech] I am reminded  
[of the arrival of Krishna who has come with the purpose of  
concluding a treaty] Well on what condition has the revered  
Krishna been deputed to Savodhana to arrive a peace?

→ Sahadeva—Noble Sir with five villages

Bhimasena—(Shutting his ears) Alas (nāhi) my heart  
to tell you the truth trembles as it were to each blow of spirit  
(tejas) here on the part of even His Majesty Ajatasatru  
(Having turned round and seated himself) Therefore dear  
brother [that] has not been told by you nor [has it] been heard  
by me Dharma [that I am]

That I felt exceedingly terrible ksatriya (ksatra) in the  
which to [once belonged] to the King has surely been gambled  
away by him then (tada) while he was playing with the dice 13

अत्रापि च मुह्यताम्य १२ 'प्रसारण' ३ न मया श्रुत न त्वया कथितम्,  
न त्वया कथित न च भीमसेनेन श्रुतम् ।

१ (नेपथ्ये) समस्तसदु समस्तसदु भट्टिणी । [समाश्रसितु समाश्रसितु भट्टिनी ।  
सहदेव —(नेपथ्याभिमुखमूलोक्त्या मगतम्) अये कथ याज्ञसेनी मुहुत्पची  
यंभानवापपटलस्यगितनयना आर्यसनीपमुपसर्पति । तत् कष्टतरमापन्नम् ।  
युद्धेद्युत्तमिव ज्योतिरोयं ऋद्धेद्य संभृतम् ।  
तत् प्रावृद्धिव दृष्णोय नून सर्वर्घयिष्यति ॥ १४ ॥

( तत प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च )

( द्रौपदी सौख निश्चलिति )

३ चेटी—समस्तसदु समस्तसदु भट्टिणी । अबणस्तदि दे मण्यु णिच्चाणुवद्ध-  
कुस्वेरो कुमालो भीमसेणो । [ समाश्रसितु समाश्रसितु भट्टिनी । अपन्थ्यति  
ते मन्यु निलानुवद्धकुस्वैर कुमारो भीमसेन । ]

६ द्रौपदी—हञ्जे बुद्धिमदिए, होदि एद जइ महाराओ पडिऊलो ण भवे । ता

( Behind the curtain ) Let my Queen take courage take courage  
Sahadeva—( Having looked at the curtain To himself ) Of how  
Yajna eni [ that is Draupadi ] is approaching the vicinity of my  
noble brother with her eyes concealed by a veil ( patals ) of tear  
that are now and anon gathering up So in extremely distressing  
situation has developed '

• That in the like that of lightning which today has gathered  
together ( sam ) in my noble brother who is enraged Krishna will  
surely cause to increase even like the rainy season ' . 14

( Then enter Draupadi as described and a maid )

( Draupadi tearfully ) casts a sigh )

Maid—Let my Queen take courage take courage Prince  
Bhima eni who has formed eternal enmity with the Kuru will  
remove your grief

Draupadi—Dear Buddhimatika [ undoubtedly ] would this

१ 'आर्यक्रोशेन' २ सबाष्पम् ३ 'महाराअस्स पडिऊल्ले हुविस्सति ( महाराजस्य  
प्रतिकूलो भविष्यति )' अत पर 'ता अदेसेहि मे णाहस्य वासभवन ( तदादेशय  
मे नाथस्य वासभवनम् )' इति द्रौपदीवाक्य तत 'एदु एदु भट्टिणी ( एत्वेतु  
भट्टिनी )' इति चेटीवाक्य पुनश्च 'इति परिक्रामत' इति नाट्योक्त्यनन्तरम्  
'एद वासभवन । एत्थ पविसदु भट्टिणी ( एतद्वासभवनम् । अत्र प्रविशतु भट्टिनी )'  
इति चेटीवाक्य च पठ्यते क्वचित् ।

णाहं पेल्लिखदुं तुवरदि मे हिअअं । [ हञ्जे बुद्धिमतिके, भवत्येतच्चदि महाराजः  
प्रतिकूलो न भवेत् । तन्नाथं प्रक्षितुं त्वरते मे हृदयम् ।-]

९ चेटी—( विलोक्य ) एसो कुमालो चिह्णदि । ता णं उवसग्गदु भट्टिनी ।  
[ ( विलोक्य ) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी । ] ( उमे परिक्रामंतः । )

द्रौपदी—हञ्जे, कहेहि णाहस्स मह आगमणं । [ हञ्जे, कथय नाथस्य  
१२ ममागमनम् । ]

चेटी—जं देवी आणवेदि । ( परिक्रम्योपसृत्य च ) जअदु जअदु कुमालो ।  
[ यदेव्याज्ञापयति । ( परिक्रम्योपसृत्य च ) जयतु जयतु कुमारः । ]

१५ भीमसेनः—( अंशूणन् । सक्रोधं ' यत्तदूर्जितम् ' १।१३ इति पुनः पठति )

चेटी—( परिवृत्य ) भट्टिणि, पिअं दे णिवेदेमि । परिकुविदो विअ कुमालो  
लख्खीअदि । [ भट्टिनि, प्रियं ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते । ]

१८ द्रौपदी—हञ्जे, जइ एव्वं ता अवहीरणावि एसा मं आसासअदि ता एअन्ते  
उवविट्ठा भविअ सुणोमि दाव णाहस्स ववसिदं । [ हञ्जे, यथेवं तदसधीरणाप्येषा  
मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् । ]

( उमे तथा कुरुनः )

happen, if His Majesty would not oppose [ it ]. Therefore my  
heart is in a hurry to see my lord.

*Maid*—( Having observed ) Here is the Prince. Therefore let my  
Queen approach him. ( They both move on )

*Draupadi*—Dear, report my arrival to my lord.

*Maid*—As the Queen commands. ( Having walked round and ap-  
proached ) May the Prince be victorious, be victorious.

*Bhimasen*—( Not listening. Recites again i. 13 ' That lofty  
etc. ' in anger. )

*Maid*—( Having turned round ) My Queen, I have to report to  
you a gladsome news. The Prince appears to be as though very  
much enraged.

*Draupadi*—Dear, if so, then even this disregard [ in not noticing  
my arrival ] gives me consolation. Therefore taking a seat in a  
secluded place I [ shall ] just hear the resolve of my lord.

( Both do so )

२० भीमसेन—(सक्रोध सहदेवमधिकृत्य) किं नाम पञ्चभिर्ग्रामैः संधिः ।

मथ्नामि कौरवशत समरे न कोपाद् ?

दुःशासनस्य रधिरे न पिबाम्युरस्तः ।

संचूर्णयामि गदया न सुयोधनोरु ?

संधिं करोतु भयतां नृपतिं पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम्) गाह, अस्मद्वृत्तं क्व एदिस वभण ।  
ता पुणो पुणो दाव भणाहि । [ नाय, अश्रुनपूर्वं खट्टु ते ईदृशं वचनम् ।

३ तत् पुनःपुनस्तावद्भ्रम । ]

भीमसेन—( 'मथ्नामि कौरवशतं' ॥१५ इति पुनः पठति )

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीत । \*

६ भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एव गुरणा सदिष्टम् ।

भीमसेन—कस्य ।

**Bhimasena**—(Addressing Sahadeva angrily) What ! I shou'd like to learn ( *nāmas* ) peace with five villages !

Shall I not out of anger destroy the hundred Kauravas in battle ? Shall I not drink the blood of Dursā and from his chest ? Shall I not pound with my mace the thighs of Sarodhana ? I et your king, [ if he likes ] conclude a treaty on [ that humiliating ] condition !

15

**Draupadi**—(Joyfully Aside) My lord never heard before indeed such utterance of yours. Therefore just say it again and again.

**Bhimasena**—(Repeats again : 15 ' Shall I not out of anger ' etc )

**Sahadeva**—Noble Sir has thus the message of the King been understood by my noble brother is being as it were void of [any] special meaning ( *aryutpanna* ) ?

**Bhimasena**—What is the special meaning here ?

**Sahadeva**—Noble Sir, thus was the message sent by our worthy brother ?

**Bhimasena**—To whom ?

१ अत आर् 'अश्रुनपूर्वं' इत्यपि क्वचित् ।

१ सहदेव — सुयोधनस्य ।

भीमसेन — मिमिति ।

सहदेव —

इन्द्रप्रस्थं वृकप्रस्थं जयन्त वारणाग्रम् ।

१ प्रयच्छेत् चतुरो ग्रामान् रुचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेन — तत किम् ।

२ सहदेव — तदेवमनया प्रतिनामप्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-  
३ जतुगृहदाहयतमर्माद्यपकारस्थानोद्घाटनमेवेद मन्ये । /

भीमसेन — ( साटोपम् ) वत्स, एव वृते किं भवति ।

४ सहदेव — [ आर्य, एव वृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविश्रुत  
६ भवति । वुरराजस्यासवेयना च तदैव प्रतिपादिता भवति । - ] १ ८

Sahadeva—To Suvothmana

Bhimasena—To what effect ?

Sahadeva—

Give [ us ] four village Indraprāṭha Vrakprāṭha Jayantā  
in Varāṇasī, and any one [ १ ] the fifth 16

Bhimasena—What then

Sahadeva—So then by mean of this demand for villages  
individually named and owing to the non-mention of the fifth I  
think [ there has been made ] ju t ( *eva idam* ) a clear pointing  
out ( ud\_ghātana ) of the places of grievous wrong [ done to us ]  
such as poisoned food burning the house of lac and [ tempting us  
into ] the gambling hall

— Bhimasena—( *Vehemently* ) Dear brother what would happen  
in this having been done ?

Sahadeva—Noble Sir when this done a heint apprehen-  
sive of the annihilation of one's own family will in the first place  
( *tāvāt* ) be revealed [ to the world ] Moreover ( *ca* ) the irre-  
concilable ( *asindheyī* ) nature ( *tā* ) of the Kurukim\_ will at the  
same time be caused to be known

१ ' देहि मे चतुर्ग ग्रामान् पञ्चमं कश्चित्पेव तु ' २ ' लोके अपयश स्वगोत्र '

- भीमसेन — मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसधेयता तदैव प्रति-  
पादिता यदैवास्माभिरितो वन गच्छद्भिर् सर्वैरेव कुस्कुलस्य निधन प्रतिज्ञातम् ।
- ९ लोकेऽपि च धार्तराष्ट्रकुलक्षय किं लज्जाकरो भवताम् । अपि च रे मूर्ख,  
युष्मान् ह्येपयसि श्रोधालोके शत्रुकुलक्षय ।  
न लज्जयति दाराणां सभायां केशकर्षणम् ॥१७॥
- द्रौपदी—( जनान्तिकम् ) णाह, णालज्जन्ति एदे । तुम वि दाव म  
विस्सुमरेहि । [ नाथ, न लज्जन्त एते । त्वमपि ताव-मा विस्मार्धी । ] N
- ३ भीमसेन — मूढ, कथं चिरयति पाञ्चाली ।  
सहदेव—आर्य, का खलु वेलात्रभवत्या प्राप्ताया । किं तु रोपावेशवशा-  
दार्यागताप्यार्येण नोपलक्षिता ।
- ६ भीमसेन —( दृष्ट्वा । सादरम् ) देवि, वर्धिताभर्षैरस्माभिरागतापि भवती  
नोपलक्षिता । अतो न मन्युः कर्तुमर्हसि ।

**Bhimasena**—Fool all this also is to no purpose As for the irreconcilable nature of the Kuru king it was at that very time established when indeed by all of us without exception (*eva*) while proceeding to the forest from here the destruction of the Kuru family was solemnly vowed And even in the world is the destruction of the family of the Dhartarastras causing you shame? Moreover O fool

The annihilation of the enemy's family out of anger causes you to blush in the world Does not the pulling of the hair of [ your ] wife in the assembly put you to shame? 17

**Draupadi**—My lord these feel not ashamed! You at least (*iva*) do not forget

**Bhimasena**—Dear brother how, Pancali is delaying!

**Sahadeva**—Noble sir indeed quite a long time has passed since her ladyship's arrival here But owing to the influence of the vehemence of anger the noble lady, though arrived was not noticed by my noble brother

**Bhimasena**—(*Having seen With courtesy*) Queen your ladyship though arrived was not noticed by us as our anger was roused So it is not meet for you to entertain anger

द्रौपदी—णाह, उदासीणेषु तुम्हेसु मह मण्यु, ण उण कुविदेसु । [ नाथ,

९ उदासीनेषु युष्मासु मम मन्यु, न पुन. कुपितेषु । ] R.C. *PE*

भीमसेन —यद्यत्रमपगतपरिभवमात्मान समर्थयस्व । ( हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुग्धमवलोक्य च ) किं पुनरत्रभवतीमुद्विग्नमिवोपलक्षयामि ।

१२ द्रौपदी—णाह, किं उब्बेअकालण तुम्हेसु सण्णिहिदेसु । [ नाथ, किमुद्वेग-कारण युष्मासु सनिहितेषु । )

भीमसेन —निमित्ति नावेदपसि । ( केशानवलोक्य ) अथवा किमापेदितेन ।

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोपितेषु च ।

पाञ्चालराजतनया बहते यदिमा दशाम् ॥ १८ ॥

द्रौपदी—हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो महपरिहवेण खिज्जइ ।

[ हञ्जे बुद्धिमतिक, कथय । नाथस्य । कोऽयो मम परिभवेण खिद्यते । ]

३ चेटी—ज देवी आणपेदि । ( भीममुपसृत्य । अञ्जति उद्धा ) सुणाहु कुमालो ।

**Draupadi**—My lord, [ it is ] when you are indifferent [ that ] my anger [ is roused ] but not certainly ( *na puna<sup>h</sup>* ) when you are enraged .

**Bhimasena**—If so consider yourself a one who e in ults have departed i e are avenged ( *Having taken her by the hand made her sit by his side and looked at her face* ) How again do I observe your ladyship dejected as it were ?

**Draupadi**—My lord what cause for dejection can there be when you are so close [ to me ] ?

**Bhimasena**—Why is it that you do not give [ me ] to know [ it ] ? ( *Having looked at her hair* ) Or what need for [ such ] a telling ?

Since while the sons of Paṇḍu are alive and have not gone on a long journey the daughter of the Pañcala king continues in this [ milerible ] condition 18

**Draupadi**—Dear Buddhimatika tell my lord Who else is pained at my in ult ?

**Maid**—As the Queen commands ( *Having approached Bhima-*

इदोवि अहिअदर अज्ज उब्बेअकाल्ण आसी देवीए । [ यदेव्याज्ञापयति । ..  
शृणोतु कुमार । इतोऽप्यधिकतरमयोद्वेगकारणमासीद्देव्या । ]

५ भीमसेन—किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवशदावेऽस्मिन् क एष शलभायते

मुक्तवेणीं स्पृशन्नेना वृष्णां धूमशिशामिव ॥ १९ ॥ ३०१

चेटी—सुणादु कुमालो । अज्ज क्तु दवी अम्भासहिदा सुभदापमुणेण सत्ति-  
वम्पेण परिवुदा अज्जाए गन्धालीए पादवन्दणं कादु गत्ता । [ शृणोतु कुमार ।

३ अथ खलु देव्यम्भासहिता सुभद्राप्रमुखेण सप्तमीषगण परिवृता आर्याया  
गन्धार्या पादवन्दनं कर्तुं गता । ]

भीमसेन—युक्तमेतत् । विन्ध्या खलु गुरव । ततस्ततः ३ ३०१ .

६ चेटी—तदो पडिणिवुत्तमाणा भण्णुमदीए देवी दिट्ठा । [ तत प्रतिनिवर्त-  
माना भानुमत्या देवी दृष्टा । ]

भीमसेन—(सक्रोधम्) आ शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्या ।

*Having folded her hands* ) Let the Prince listen To day a cause  
for dejection greater even than this has occurred for the Queen.

**Bhimasena**—What really (*nāma*) greater than even this ?  
Buddhimatika tell [ it ]

Who is this who acts like a moth towards [ me ] here (*asmim*),  
who am the forest-conflagration to bamboos (*vamsak*) in the form  
of the family of the Kauravya [ that is, Dhrtarastra ] by [ rudely ]  
touching Krsna [ that is, Draupadi ] with her braid unloosed as  
[ by touching ] the line of smoke [ arising from the forest-conflag-  
ration ] which is dark and has set up a column (*veti* ; ? 19

**Maid**—Let the Prince listen To day indeed the Queen  
accompanied by the Mother [ that is, Kunti ] and surrounded by  
the group of the co-wives headed by Subhadra, had gone to  
bow down to the feet of the revered Gandhari

**Bhimasena**—This is proper Elders deserve to be bowed  
down to Then, [ what ] then ?

**Maid**—Then while returning, the Queen was seen by this  
numati

**Bhimasena**—(With rage) Ah, seen by the enemy's wife ! Alas,  
a [ just ] cause for the Queen's anger ! Further, (what) further ?



१९ ततस्ततः ।

चेटी—ततो ताए देवीं पेक्खिअ सहीजणदिण्णदिट्ठीए सगळ्यं ईसि विइसिअ मणिअं [ ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वभीषद्विहस्य मणितम् । ]

२ भीमसेनः—न केवलं दृष्ट्वा । उक्त्वा च । अहो किं कुर्मः । ततस्ततः ।

३ चेंडी—अट जण्णसेणि, पञ्च गामा पथीअन्ति त्ति सुणीअदि । ता कीस दाणीं वि दे-केसा ण संजमाअन्ति । [ अयि यान्तेनि, पञ्च ग्रामा. प्रार्थयन्ते इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते । ]

भीमसेन.—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत् तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

४ खोणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।  
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता बह्वी ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाउ, जइ पैरिजणहीणा भवे ततो देवी मगादि । [ कुमार, यदि

Maid—Then, having seen the Queen and having cast a glance at the group of her friends. she smiled a little with pride and said.

Bhimasena—Not merely [ was the Queen ] seen, also addressed ! Oh, what shall we do ! Then, [ what then ] ?

Maid—'O Yājñaseni [that is, Draupadi], it is learnt that five villages are being prayed for. Then why even now are your hair not being tied ?'

Bhimasena—Sahadeva, [ has this been ] heard [ by you ] ?

Sahadeva—Noble Sir, this is just befitting her ! For, she is the wife of Duryodhana. See.

Indeed the minds of women become like [ those of their ] husbands on account of association. A creeper, though (naturally) sweet, no doubt brings on a swoon, when it has resorted to a poisonous tree. 21

Bhimasena—Buddhimatikā, what did the Queen say then ?

Maid—Prince, if she had been unaccompanied by her attendant, then the Queen would have replied.

१ नार्त्तादिं भीमसेनवाक्यं क्वचित् । २ न दृश्यते प्रथममिदं वाक्यं केयुचित्पुस्तकेषु  
३ 'पडिहीणं मम वअणं भवे (परिहीणं मम वचनं भवेत्)' इति पाठः क्वचित् ।

३ परिजनहीना भवेत् तदा देवी भणति । ]

भीमसेन—किं पुनरभिहितं भवत्या ।

चेष्टी—तदो मए भणिअं । अइ भाणुमदि, तुह्वाण अमुक्केसु केसहत्थेसु कधं

६ अद्वाण देवीए केसा सजमीअन्ति ति । [ ततो मया मणिवम् । अयि मानुमति, युष्माकममुक्तेषु केसाहस्तेषु कयमस्माक देव्या केशा सयम्यन्त इति । ] ]

भीमसेन — (सररितोपन्) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मदरि-

९ जनोचितम् । ( अधीरमासनादुत्तिष्ठन् ) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन ।

चञ्चद्भुजभ्रमितचण्डगदाभिघात

संचूर्णितोर्युगलस्य सुयोधनस्य ।

० स्यानांघनदधनशोणितशोणपाणि-

१-२

रैस्तस्यिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी— किं णाह, दुक्कर तुए परिकुब्बिदेण । सखडा अणुगेहन्नु एद ववसिद दे मादरो । [ किं नाथ, दुक्कर त्वया परिकुपितेन । सर्वथादुगृह्णन्त्वेत्यवसित

Bhimasena—What again did you say ?

Maid—Then I said thou ‘ O Bhanumati, while the masses of your hair [that is those of the wives of Kuravya] are not loosed how will the hair of our Queen be tied ? ’

Bhimasena—( With satisfaction ) Well [ done ], Buddhimatikā well [ done ] ! That has been said which was proper for our attendant ( Impatiently getting up from his seat ) Honoured daughter of the Pañchal King, in only a short while,

Bhuma will decorate your hair [ O ] Queen with the hand reddened with the unctuous ( styana ) conglobated ( anaddha ) thick [ ghana ] blood of Suyodhana who will have the pair of his thighs well ( sam ) pounded by the strokes of the terrible mace brandished in my reliable ( cancat ) arm. 21

Draupadi—What is, my lord difficult for you to do, when [ once you are ] violently ( parā ) enraged ? May your brother-support thus resolve [ of yours ] by

१ ‘ अवसिद्ध ’ २ ‘ उत्तमभिष्यति ’ ३ ‘

व्यवसितम् । तदनुमन्यतामेतद् व्यवसितं देवता ।

३ ते आतर । ]

सहदेव — अनुगृहीतमेतन्मामि ।

( नेपथ्ये महान् कलङ्क । सर्वे सविस्मयमाकर्णयन्ति । )

भीमसेन —

। मन्वायस्तार्णग्राम्भ प्लुतकुहरचलन्मन्दरध्वनिधीर  
कोणाघातेषु गर्जत्प्रलयप्रनघटान्यो-यस्यदृघण्ड । ३५  
दृष्णाक्रोधाप्रदूत कुलकुलनिधनोत्पातनिर्घातघात  
केनास्मांसहनादप्रतिरसितसखो दुन्दुभिस्तांल्यतेऽयम् ॥ २२ ॥

( प्रविश्य सभ्रान्त ) कञ्जुकी—कुमार, एष खलु भगवान् वासुदेव —

( सर्वे कृताचल्य समुत्तिष्ठन्ति । )

३ भीमसेन — ( ससभ्रमम् ) कासी कासी भगवान् ।

Sahadeva—This is accepted by us

( A tumult behind the curtain All listen with amazement )

Bhūmasena—

By whom is this drum being beaten—( the drum *dundubhi* ) which is deep ( *dhīrah* ) like the sound of the Māndara mountain as it moved [ round ] with its caverns ( *kuhara* ) flooded ( *pluta* ) with water of the ocean agitated in the process of being churned which is terrible ( *canda* ) like the mutual clashing ( *samghaṭṭa* ) of masses of thundering clouds of world-destruction on receiving the strokes of the sticks ( *konāḥ* ) which is the harbinger ( *agraḍūta* ) of the [ effects of the ] wrath of Kṛṣṇa the stormy ( *nirghāta* ) wind foreboding the destruction of the Kuru family and the friend of the echo of our roar ?

22

( Having entered confused ) Chamberlain—Prince here indeed the divine Vāsudeva—

( All get up, folding their hands )

Bhīmasena—( With confusion ) Where [ is ] he where [ is ] he, the divine Lord ?

कञ्चुकी—पाण्डवप्रक्षयातामर्थितेन सुयोधनेन—  
( सर्वे सभ्रम नाद्वयन्ति । )

६ भीमसेन—किं सयन ।

कञ्चुकी—नहि नहि, संयन्तुमारब्ध ।

भीमसेन—अथ किं कृतं देवेन ।

९ कञ्चुकी—तत्र स महात्मा दिशितविद्यरूपतेजः संपातमूर्च्छितमवधूय दुरु-  
बुलमुमूर्च्छिविरसनिवेशमनुप्राप्तं कुमारमविग्धितं द्रष्टुमिच्छति । ] R C

भीमसेन—( सोपहासम् ) किं नाम दुरामा सुयोधनो भगवन्तं संयन्तु  
१२ मिच्छति । ( आकाशे दत्तदृष्टिं, आ दुरामन् बुलकुलामुल्ल, एवमतिक्रान्त

मयादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेव—आर्य, किमस्ती दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं  
१५ स्वेन रूपेण न जानानि ।

Chamberlain—by Suyodhana, enraged at his partiality towards the Pandavas—

( All gesticulate confusion )

Bhimasena What seized ?

Chamberlain—Not indeed, not indeed ! [ Merely ] attempted to be seized !

Bhimasena—Then what was done by the Lord ?

Chamberlain—Then the high-souled Lord having disregarded the family of the Kurus that fainted at the encounter ( *samjālah* ) of the refulgence of His Universal-Form displayed [ by Him ] arrived at the site of our camp [ and ] He [ now ] desires to see the Prince without delay.

Bhimasena—( *With ridicule* ) What is it possible ( *nūna* ) the evil-souled Suyodhana desires to seize the Lord ? ( *Fixing his gaze in the sky* ) Ah ! [ you ] evil-souled bane of the Kuru family, you on having thus transgressed [ all ] bounds, the wrath of the *Pāṇḍava* would be but an [ outward ] instrument [ of your destruction ]

Sahadeva—Noble Sir, does not that wretch of Suyodhana know even the divine Vāsudeva in His proper character ?

१ अत परम् 'सयमितुमारब्ध' इत्यधिक सर्वेषु मुद्रितपुस्तकेषु २ 'सयमितुम्'

३ 'सयमितुम्'

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

१ आत्मागमां विहितरतयो निर्विकल्पे समाधौ

ज्ञानोन्सेकाद्विप्रटिततमोग्रन्थयः सत्त्वनिष्ठाः ।

२ यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्  
तं मोहान्धः कथमयममु वेत्तुं देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमन्वस्यति गुरु ।

कञ्चुर्का—स्वयमेव ग वा महा ।जन्यास्यवसिनं ज्ञास्यति कुमारः (निष्कान्तः)

३ (नेपथ्ये । कलकलानन्तरम् भो भो द्रुपदविराटवृष्णन्वकसहदेवप्रभृतयोऽ-  
स्मदक्षीहिणीरतयः कौवचमूप्रधानयोवाश्च, शृण्वन्तु भवन्तः ।

यत् सत्यव्रतभङ्गभीष्मनसा यत्नेन मन्दीकृतं

यद् विस्मर्तुमपीहितं शमघता शान्तिं कुलस्येच्छता ।

**Bhimasena**—Deluded indeed as is this evil-souled [ one ], how could he know ? See.

How could this [Duryodhana], blinded [as he is] by infatuation, know this ancient God, whom [sages], who find their full delight in themselves, who have fixed their love on undifferentiated ( *nirvikalpa* ) concentration, who have by means of a profuseness of knowledge severed [all] knots ( *granthī* ) of ignorance ( *tāmas* ) and who are [firmly] established in [the quality of] goodness, realise as being extraordinarily great ( *hamapti* ) and lying beyond [the regions of] darkness and light ?

23

Venerable Jayandhara, what at present is [our] worthy brother doing ?

**Chamberlain**—The Prince will understand the doing of His Majesty after having gone [to him] in person. ( *Goes out* )

( *Behind the curtain. After a tumult* ) O, ye, commanders of our divisions ( *akṣuhīnī* ) Drupada, Virāta, Vṛṣṇi, Andhaka, Sahadeva and others, and principal warriors of the army of the Kauravas, may you listen.

Here that great flame ( *lit. lustre* ) of wrath belonging to Yudhīsthira, which was fed ( *lit. gathered* ) [long ago] in the wooden sticks ( *aram* ) of gambling by dragging the hair and

१ 'विमपि' इति पाठः क्वचित् । २ 'येति' इति पाठान्तरम् ।

तद् दृत्तरणिसंभृतं नृपसुताकेशाम्यराकर्षणे ०  
 क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

भीमसेन—( आकर्ष्य । सहर्षम् ) जृम्भता जृम्भतामप्रतिऽतप्रसारमार्यत्य  
 क्रोधज्योति ।

३ द्रोपदी—णह, किं दाणीं एसो पलअजलहरत्याणिमसलो क्खणे क्खणे  
 समरदुन्दुही ताडीअदि । [ नाथ, किमिदानीमेव प्रलयजलप्रस्तनितमासृष्ट  
 क्षणे क्षणे समरदुन्दुमिस्ताड्यते । ]

६ भीमसेन—देवि, किमन्यत् । यज्ञं प्रवर्तते ।

द्रोपदी—( सविस्मयम् ) को एसो जणो । [ क एष यज्ञः । ]

भीमसेन—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः  
 संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतवता ।

garment of the Princess [ Draupadi ] which was [ hitherto ]  
 checked with effort [ by the King ] with [ his ] mind apprehensive of the violation of his vow of truthfulness, and which was even sought ( *it desired* ) to be forgotten by the peaceful [ Yudhishthira ] wishing [ to secure ] the peace of the family, is spreading widely in the forest of the Kurus 24

Bhimasena—( *Having listened with joy* ) My the flame of the wrath of our noble brother spread on and on with its course unimpeded

Draupadi—My lord why now is this war-drum deep like the thundering of clouds of world-destruction, being beaten every moment ?

Bhimasena—My Queen, what else ? A sacrifice is proceeding

Draupadi—( *With amazement* ) What [ kind of ] sacrifice [ is ] this ?

Bhimasena—The sacrifice of war ! So indeed

We four [ are ] the officiating priests that divine Lord Hari [ is ] the director of the rites the lord of men [ that is, Yudhishthira ] is [ the sacrificer ] initiated for [ this ] sacrifice of war his wife [ that is, Draupadi ] is the [ sharer ]

कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फले ३

राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम्

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुश्रुतमेव । (उत्थाय)

३ देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।

द्रौपदी—( वाष्पं धारयन्ती ) णाह, असुरसराहिमुहस्त हृणिणो विअ मङ्गलं तुह्माणं होदु । जं च अम्बा कुन्दी आसासदि तं तुह्माणं होदु । [नाथ,

असुरसमरामिमुलस्य हरेरिव मङ्गलं युष्माकं भवतु । यचाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु । ]

उभौ—प्रतिगृहीतं मङ्गलवचनस्मामि ।

९ द्रौपदी—अर्णं च णाह, पुणोवि तुहोहिं समरादो आअच्छिअ अहं समास्ता- सइदव्वा । [अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याह समाश्वासयितव्या ।]

भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया । —

who has taken the [necessary] vow; the Kauravyas are the beasts [to be offered as victims]; the fruit is the soothing (*uṣasānti*) of the pain of insults [suffered] by [our] beloved; for inviting the princes [to attend the ceremony], does the drum boom loudly 25

Sahadeva—Noble Sir, being commanded by our elder brother, let us now proceed to act in a way worthy of [our] valour.

Bhimasena—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother. (*Rising up*) My Queen we now go for [bringing about] the destruction of the Kuru family.

Draupadi—(*Checking the tears*) My lord, may [what is] auspicious attend on you, as on Hari, prepared for battle with the demons! And whatsoever mother Kuntī hopes, may that be yours!

Both—The utterance of [what is] auspicious has been accepted by us.

Draupadi—And another thing, by you, my lord, having returned from the battle, I should even again be consoled.

Bhimasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain (*tu.-false*) consolation even now?

१ 'अनुज्ञातः' २ न विद्यते वाक्यमिदं क्वचित् ३ 'अर्णं च देवी भगदि । णाह तुहोहिं ( अन्यच्च देवी भगति । नाथ युष्माभिः )' इत्यादिकमिदमेव चक्षुषं चेतीवाक्यत्वेन पठितं क्वचित् ।

भूय परिभवक्षान्तिलज्जाविधुरिताननम् ।

अनि शेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—गाह, मा क्वु जण्णमेणीपरिह्वुदीप्तिदकोवाणल्ल अणवेक्खिदसरीरा सचरिस्सथ । जदो अप्पमत्तसचरणिज्जाई रिउत्तल्लइ सु णिअन्ति । [नाथ, मा खलु याज्ञसेनीपरिभवोदीपितकोपानल्ल अनवेक्षितशरीरा. सचरिष्यथ । यतोऽप्रमत्तमचरणीयानि रिपुबलानि श्रूयन्ते । ]

भीमसेन —अगि सुक्षत्रिये,

अन्योन्यास्फालमिन्नद्विपरधिरवसामांसमस्तिष्कपङ्के

भग्नानां स्यन्दनानामुपरिकृतपदन्यासविकान्तपत्तौ ।

स्फीतासृक्पानगोप्ठीरसदशिवशिवातूर्यनृस्यत्कवन्धे

सङ्ग्रामैरुर्णवान्त पयसि विचरितुं पण्डिता पाण्डुपुत्राः ॥२७॥

( निष्क्रान्ता सर्वे )

इति प्रथमोऽङ्क

You will not see again Vrkodara [ that is, myself ], who has not totally destroyed the Kauravyas and whose face has [ consequently ] turned pale with shame at having to put up with insults 26

Draupadi: My Lord, indeed move not [ on the field of battle ], without having taken care of [ the safety of ] your body, the fire of your anger being enkindled by the insults suffered by Yajneseni [ that is myself ] For, the enemy's forces are those where one ought to move without carelessness of any kind

Bhimasena—O excellent lady of the warrior caste

The sons of Pāṇḍu are adept in moving about in the [ very ] inmost water of the one [ great ] ocean of battle, where the brave foot-soldiers plant their feet on [ the tops of ] chariots, plunged in the mire of blood, fat ( *vasā* ), flesh and brains ( *masīka* of elephants torn to pieces by mutual collisions, and where headdress trunks [ *kabandha* ] dance to [ the accompaniment of ] the musical instruments in the front of the inauspicious female jackals, howling in their assembly ( *gosthī* ) [ gathered ] for drinking the plentiful ( *sphīla* ) blood ( *asrk* ) [ that is spilt ] 27

[ All go out

END OF ACT I



## द्वितीयोऽङ्कः

( ततः प्रविशति कञ्चुकी )

- ३ कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—‘विनयंधर, सत्वरं गच्छ-  
त्वम् । अन्विष्यतां देवी मानुमती । अपि निवृत्ता अम्बायाः पादचन्दनसमयात्र  
वेति । यतस्तां विलोक्य निहतामिमन्यवो रावेगजयद्रथप्रभृतयोऽम्भसेनापतयः  
६ समरभूर्मिं गत्वा सभाजयितव्याः ’ इति । तन्मया द्रुनतरं गन्तव्यमित्यहो  
प्रभविष्णुना महाराजस्य, यन्मम जरसाभिभूतस्थे मर्यादाभात्रमेवावरोधनिवासः ।  
अथवा किमिति जरामुपालभेय, यतः समन्तःपुरचारिणामयमेव व्यावहारिको  
९ वेषश्चेष्टा च । तथा हि ।

१. नोचैः सत्यपि चक्षुषोक्षितमलं, श्रुत्यापि नाकर्णितं  
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता । १

### Act II

( Then enters the Chamberlain )

Chamberlain—I have been commanded by His Majesty Duryodhana, thus: “Vinayandhara, go you quickly. Let Queen Bhānumati be searched for [and it be ascertained] whether she has returned from [having performed] her customary duty (*samaya*) of bowing to the feet of my mother. For, having seen her (and) having gone to the field of battle are congratulations to be offered to the commanders of our army, Rādheya [that is, Karnā] Jayadratha and others, who have killed Abhimanyu.” Therefore I have to proceed very quickly: thus is proved how wonderful (*itī aho*) is the power of His Majesty; for overpowered with age as I am, my residence in the harem is just a matter of form (*marjūdū*) and nothing more (*eva*). ( १ rather why should I find fault with my old age, since just this [is the] costume and [this the] activity in keeping with custom (*vjāvahāraka*) for all attendants of the inner apartment ” To explain :

Even when (*api*) strong (*uccaśh*) eye-sight (*cakṣu*) was there, enough (*alam*) was not seen [by me] nor was [enough], heard, even after having heard. [By me] though able (*śakta*) [to walk unaided] the staff (*yaśh*) was resorted to (*samālambsitā*) as

१ ‘अवरोधव्यापारः’ २ ‘अन्तःपुरिकागाम्’ ३ ‘वैवहारिकः’ ‘व्यवहारिकः’  
‘वैहारिकः’ इत्यपि कुत्रचित्. ४ ‘ईक्षितुम्’

१ प्रीदानेकधनुर्धरारिचिजेयश्चान्तस्य चैकाकिनो  
वालस्यायमरातिलूनधनुषः प्रीतोऽमिमन्योर्वघात् ॥ २ ॥

सर्वाया देव न स्वस्ति करिष्यति । तथापद्रस्या देवी महाराजस्य निवेदयामि ।  
( निष्क्रान्तः )

इति विष्कम्भकः ।

( ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च )

सखी—सहि भाणुमदि, कीस दाणि तुमं सिविणअदसणमेत्तसस णिदे अहिमा-  
६ णिणो महाराअदुज्जोहणास्स महिसो णविअ एव्वं णिअलिअवीरभावा अनिमेत्तं  
संतणसि । [ सखि भानुमते, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमा-  
निनो महाराजदुर्योधनस्य महियो भूवैव विगलितवीरभावातिमात्रं संतप्यसे । ]  
९ चेटी—भट्टिणि, सोहण भणादि सुवअणा । सिविणअन्तो जणो कि ण क्खु  
पेक्खदि । [ भट्टिणि शोभनं भणति सुवदना । स्वप्नजन किं न म्वल्लु प्रेक्षते । ]

This Bhishma caused to lie down [on bed] by means of  
arrows by the sons of Parāu, [—Bhishma] the conquerer of even  
that sage [Parāśurāma] whose axe was never (lit not, a) blunted  
(kupta) even since the seizure (grahana) of weapon [by him  
for us], even es not (lit 'is not for') [any] anguish (tāpa) [on  
the part] of this one [here, aśya] This one is delighted (prītaḥ)  
[all the same] at the slaughter (vadhā) of Abhimanyu with his  
bow cut [into pieces] (līna) by the enemies, [—himself but]  
vald, all alone, fatigued (srānta) with [efforts to secure] victory  
over many a senior (pṛaudha) bow-wielder 2

Fate would [I hope] bring about our well-being in every way.  
Then let me report to His Majesty that the Queen is here.  
(Goes out)

END OF PRELUDE

(Then enter Queen Bhānumatī sitting on a seat, her Friend  
and Maid)

Friend—Friend Bhanumatī, why now are you, even while being  
the Queen of the proud and great king, Duryodhana, thus exceed-  
ingly tormented for the sake of the mere vision [seen] in a  
dream, with your courage [all] dropped off?

Maid—[My] Queen, Savadānā speaks aright. What indeed  
does a person dreaming not see?

१ 'सिविणअन्तो (स्वप्नजन)' २ 'पेक्खदि (प्रेक्षति)'

स्वयं स्वल्पितेषु दत्तमनसा यांत मया नोद्धृत

सेवांन्धीरुतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥१॥

(परिक्रम्य । दृष्ट्वा । आकाशे ) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रति  
निकृत्ता भानुमती । ( कणं दत्त्वा ) किं कथयसि—आर्य एषा भानुमती देवी  
३ पत्युः समगविजयाशसया त्रिर्वर्तितगुरुपादवन्दनाद्यप्रभृत्कारणनियमो बालोद्याने  
तिष्ठतीति । नद्भेदे, गच्छ स्वमात्मव्यापागय, यावदहमप्यत्रस्था देवीं महासा-  
जस्य निवेदयामि । ( परिक्रम्य ) साधु पतिव्रते, साधु, (स्त्रीभावेऽपि वर्तमानां  
२ वर भवतीऽन पुनर्महाराज ) योऽयमुद्यतेषु वैश्वसु, अथवा किं वल्वसु,  
वासुदेवसहायेषु पाण्डुपुत्रेश्चरिष्याप्यन्त पुरविहारमुखमनुभवति । ( विचिन्त्य )  
इदमरमययातथ स्वामिनश्चेष्टितम् । कुतः । \*

आशुभ्रह्मणादकुण्ठपरशोस्तस्यापि जेता मुने

स्वभावायास्य न पाण्डुसूनुभिर्मय भीष्म शैर शायित ।

it was laid down ( *adhikṛta* ) as [ part and parcel of ] my office ( or  
duty, *adhikāra* ) With mind directed ( lit given *dattamanasa* )  
everywhere by me walking ( *yātam* ) erectly ( *uddhatam* ) was not  
indulged in ( *na* ) What indeed ( *nāma* ) is there which has been  
done by old age to me with my life blinded by service ? 1

( *Having moved about Having observed In the air* ) Viṣaṃgī ā,  
has Bhānumatī returned after having bowed down to the feet  
of her mother-in-law ? ( *Having directed his ear [ towards her ]* )  
What say [ you ] thus ? Worthy Sir here Queen Bhānumatī,  
who has performed the salutation to the feet of the elder [ ( lit at 1  
Gāndhārī ) and who from to-day has begun [ the practice of  
some ] religious observance with a desire to [ ensure ] victory,  
in battle for her husband is staying in the Bāloḍyāna  
Then good lady go for your work, while I on my part shall  
report to His Majesty that the Queen is here ( *Having moved  
round* ) Bravo chaste lady bravo ! Praiseworthy are you  
though a woman not however, His Majesty who is still ( *anyam* )  
indulging in the pleasure of enjoyments in his harem when  
his powerful—or why [ should I say ] powerful ? [ it is enough  
if I say ] Viśudeva helped—enemies the sons of Pāṇḍu have  
risen up ! ( *Meditating* ) Here is another instance of improper  
behaviour on the part of His Majesty Why [ do I say so ] ?

१ 'जाल तया' २ 'सेवांन्धीरुत' ३ 'गुरुदेवपाद' ४ अत पर 'देवगृहे'  
इत्यधिक वेपुचित् पुस्तकेषु ५ 'वन्दयत्तवचल्वत्सु वा वामुदेव' ६

प्रौढानेकधनुर्धरारिविजयथ्रान्तस्य चैकाकिनो

वालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वघात् ॥ २ ॥

सर्वथा देवं नः स्वस्ति करिष्यति । तथावदत्रस्यां देवीं महाराजस्य निवेदयामि ।

( निष्क्रान्तः )

इति विष्कम्भकः

( ततः प्रविशत्यामनस्था देवी भानुमती सखी चेटी च )

सखी—सहि माणुमदि, कौस दाणि तुमं सिविणअदंसणमेत्तस्स किदे अहिमा-  
६ णिणो महाराअदुज्जोहणम्मस महिसी भविअ एव्वं विअलिअवीरभावा अतिमेत्तं  
संतप्यसि । [ सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमा-  
निनो महाराजदुर्योधनस्य महिषो भूवैवं विगलितवीरभावातिमात्रं संतप्यसे । ]

९ चेटी—भट्टिणि, सोहण भणादि सुवअणा । सिविणअन्तो जणो किं ण क्खु  
पेक्खदि । [ भट्टिनि शोभनं भणति सुवदना । स्वप्नजनः किं न खलु प्रेक्षते । ]

This Bhishma caused to lie down [ on bed ] by means of arrows by the sons of Pāpāu, [—Bhishma] the conquerer of even that sage [ Paraśurāma ] whose axe was never ( lit not, a ) blunted ( kupta ) even since the seizure ( *grahaṇa* ) of weapon [ by him for us ], causes not ( lit ' is not for ' ) [ any ] anguish ( *tāpa* ) [ on the part ] of this one [ here, *asya* ]. This one is delighted ( *prītaḥ* ) [ all the same ] at the slaughter ( *śadha* ) of Abhimanyu with his bow cut [ into pieces ] ( *lāna* ) by the enemies, [—himself but ] a lad, all alone, fatigued ( *śrānta* ) with [ efforts to secure ] victory over many a senior ( *praudha* ) bow-wielder. 2

Fate would [ I hope ] bring about our well-being in every way. Then let me report to His Majesty that the Queen is here. ( *Goes out* )

### END OF PRELUDE

( Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid )

Friend—Friend Bhānumatī, why now are you, even while being the Queen of the proud and great king, Duryodhana, thus exceedingly tormented for the sake of the mere vision [ seen ] in a dream, with your courage [ all ] dropped off ?

Maid—[ My ] Queen, Svadanā speaks aright. What indeed does a person dreaming not see ?

१ ' सिविणअन्तो ( स्वप्नजन ) ' २ ' प्दल्लवदि ( प्रलपति ) '

भानुमती—हञ्जे, एव एद । नि णु एद सिमिणअ अदिमेत्तं अनुसल  
२२ दसण मे पडिमादि । [ हञ्जे, एवमेतत् । किन्तुं एष स्वप्नोऽतिमात्रमकुशल-  
दर्शनो मे प्रतिमाति । ]

सखी—जइ एव ता कहेदु हिअसही । जेण अझे वि पडिहायअन्तीओ  
२५ षससाए देवदासकित्तणेण अ पडिहडिस्सामो । [ यथेव तत् कथयतु प्रियसखी ।  
येनावामपि प्रतिष्ठापयन्थौ प्रशसया देवतासकीर्तनेन च परिहरिष्यामः । ]

चेष्टी—देवि, एव एद । अनुमलदमणा वि सिमिणअ षससाए कुसलपरि  
१८ णामा होन्ति ति सुणीअदि । [ देवि एवमेतत् । अकुशलदर्शना अपि स्वप्ना  
प्रशसया कुशलपरिणामा भवन्तीति श्रूयते । ]

भानुमती—जइ एव ता कह स्सम् । अअहिदा होध । [ यथेव तत्  
२१ कथयिष्ये । अवहिते भवतम् । ]

सखी—कहेदु पिअसही । [ कथयतु प्रियसखी । ]

भानुमती—मुहुत्तअ चिट्ठ जाय सव्व सुमरिस्सम् । [ मुहुत्तं तिष्ठ यावत्  
२४ सर्वं स्मरिष्यामि । ] चिन्तां नाटयति )

( तत प्राव्रसति दुर्योधन क चुकी च )

दुर्योधन—सूक्तमिदं कथ्यचित् । )

Bhanumati—Dear, this is so But this dream appears to me  
to be having an extremely inauspicious sight

Friend—If so let my dear friend tell [ it ] so that we two also  
[ by ] counteracting [ that dream ] shall drive away [ its evil  
effect ] by means of eulogy of [ the gods ] and muttering [ the  
names of ] deities

Maid—[ My ] Queen, this is so It is heard that dreams, though  
having an inauspicious sight come to have a happy consequence  
by means of eulogy [ of deities ]

Bhanumati—If so then I shall tell Do you two be attentive

Friend—Let my dear friend tell

Bhanumati—Wait for a while, till I shall recall everything

( Gesticulates thinking )

( Then enter Duryodhana and the Chamberlain )

Duryodhana—This a good saying of some one

गुप्त्या साक्षान्महानल्प स्वयमन्येन वा कृत ।

करोति महतीं प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

६ येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुय ममुच्छ्वासितमिव नश्चेतसा ।

कञ्चुकी—देव, नेदमनिदुष्करमाचायशस्त्रप्रमाणाणाम् । कर्णनयद्रययोर्वा का

३ नामात्र श्लाघा ।

राजा—विनयधर, किमाह भवान् । एकी बहुभिर्बाहो ह्यनशरासनश्च निहत

इत्यत्र का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्त्व्य शिर्यण्डिनम् ।

या श्लाघा पाण्डुपुत्राणा सैवास्माक भविष्यति ॥ ४ ॥ ४

कञ्चुकी—(समैश्वर्यम्) देव न ममाय सकल्य । किं तु व पोरपप्रती

घाताऽस्म भिरनालाचितूर्व इत्यत्र एव विज्ञानयामि ।

An injury to the enemy whether great or small inflicted whether by one self or by another whether covertly (*guptiā*) or openly (*saksat*) causes great satisfaction 3

So that to day having heard that Abhimanyu is killed by Droṇa Karṇa Jayadratha and other our heart has as it were been comforted (*samīcchāsitam*)

Chamberlain—Your Majesty this was not very difficult to do for the powers of the weapon of the Ācārya [that is Droṇa] Or what possible praise could belong to Karṇa and Jayadratha in [this matter] 9

King Vinyāndhara what do you say? A boy [who was] single-handed and who had his bow cut off was killed by many—here in this matter what praise can [possibly] belong to the best of the Kurus? Fool see

That same praise which belonged to the sons of Pandu when the aged son of Gāṅga [that is Bhīṣma] was killed [by them] by placing Śikhandin in front, will belong to us 4

Chamberlain—(With bewilderment) Your Majesty this is not my thought But the failure of your valour has never been contemplated [as possible] by us before—thus for this reason I respectfully say so

१ 'नैव चायस्य शस्त्रप्रभावात्' २ अस्मात् पर 'तदन न सतु कश्चि श्लोप' इत्यधिकं क्वचित्पुस्तके ।

३ राजा—एवमिदम्

सहभृत्यगण सबान्धवं सहमित्रं ससुत सहानुजम् । \*

स्वयलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥५॥ ८.

कञ्चुकी—( कर्णो पिधाय । सभयम् ) शान्त पापम् । प्रतिहतममङ्गलम् ।

राजा—विनयधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।

स्वयलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥६॥

एतद्विपरीतमभिहितं देवेन ।

राजा—विनयधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात्

३ प्रातरेव निष्क्रान्तेति व्याक्षिप्त मे मनः । तदादेशय तनुदेश यत्स्था भानुमती ।

King—So the

Not after long the son of Pandu shall by means of this strength slay in battle, Suyodhana together with the host of his servants, his kith and kin, his friends, his sons and his brother.

Chamberlain—( Having closed his ears with fright ) May I be quelled ! May evil be counteracted !

King—Vinayandhara what was [it that was] said by me ?

Chamberlain—

Not after long Suyodhani shall, by means of his strength slay in battle, the son of Pandu, together with the host of his servants, his kith and kin, his friends his sons, and brother

The contrary of this was said by Your Majesty !

King—Vinayandhara, to day indeed Bhānumati without having asked me, has said that the son of Pandu will slay in battle, together with the host of his servants, his kith and kin, his friends, his sons, and his brother. So my mind is very much disturbed therefore point out [to me] that region where there is Bhānumati.

\* ( ' सहभृत्यगणम् ' इत्यादि पठति ) एतद्विपरीतमभिहितं देवेन ।

कञ्चुकी—इत इतो देवः ।

( उभौ परिक्रामत । )

६ कञ्चुकी—(पुरोऽवलोक्य । समन्ततो गन्धमाप्राय) देन पश्य पश्य । एतत्तु-  
हिनरुणशिशिरसर्मारणोद्वेहितवंधनच्युतशेफालिनाविरचितकुसुमप्रकरमीपदा  
लोहितमुग्गममूकपोलपांडललोप्रप्रसूनविजितदयामल्लासौभाग्यमुन्मीलितकुल-

९ कुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमर्पनस्ते बालोद्यानम् । तदवलोकयतु  
देव । तथा हि ।

प्रालेयमिधमरुन्दरुरालकोशे

पुष्पै समं निपतिता रजनीप्रबुद्धैः । १-५५

अर्द्धशुभिप्रमुकुलोदरसान्द्रगन्ध

संमूचितानि कमलान्यलय पतन्नि ॥ ७ ॥ ०

Chamberlain—This way, this way, [ says ] Your Majesty  
[ points ]

( Both move about )

Chamberlain—(Having looked ahead Having inhaled fragrance  
from all sides) Your Majesty, see [ just ] see Here lies in front  
of you the Bāledvāna where the bed (prakara) of flowers is for-  
med by the Śephālikā that have dropped from their stems  
traced up by the wind that is cool owing to particles  
of frost where the love-line ३ of Privamgu creepers (Sycma  
liff) is surmounted by the Lodhra flowers rose-like the slightly  
red cheeks of beautiful damsel, which is cool and fragrant  
with the full-blown Bāmlā and Kundā flowers and which is  
attractive at [ this ] hour of day break, Therefore let Your  
Majesty observe So indeed

The bees, fallen down [ on the ground ] along with the  
flowers that have blown at night with their interiors (kosa) rend-  
ered uneven (kireta) with honey mixed with frost [ praleya ]  
[ now ] fall upon the day lotuses indicated [ to them ] by the inten-  
(sander) fragrance [ proceeding ] from the interiors of their bud-  
opened (lit broken blinna) by the rays of the sun (arka) 7

१ ' कुन्दकुसुम ' २ ' पाण्डुफलिनी '



राजा-(समन्तादवलोक्य)विनयधर, इदमपरममुष्मिन्नुपसि रमणीयतरम् । पश्य ।

जुम्भारम्भप्रविततदलोपान्तजालप्रतिष्टै

हंसैर्भानोर्नृपतय इव स्पृश्यमाना विद्युद्धा ।

० स्त्रीमि सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा

मुञ्चन्त्येते विरुचनलिनीगर्भशय्या द्विरेफा ॥ ८ ॥

कञ्चुकी—देव, नन्वेपा भानुमती सुवर्दनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देव ।

३ राजा—(दृष्ट्वा) आर्य विनयधर, गच्छ त्व साङ्गामिन भे रथमुपमल्लयितुम् । अहमप्येव देवीं दृष्ट्वानुपदमागम एव ।

कञ्चुकी—एव कृनो देवादेश । ( निष्क्रान्त )

६ सखी—पिअमहि, अत्रि सुमरिद तुण । [ प्रियसखि, अत्रि स्मृत त्वया । ]

King—(Having looked around) Vinayandhara here is another [ sight ] looking more charming at this [ hour of ] dawn See

These bees who are awakened [ from their sleep ] as they are touched like [ so many ] kings by the rays of the sun entering through the lattices ( *śūlam* ) in the form of the pieces ( *upantah* ) between the petals extended at the commencement of the opening [ of the lotuses ] and whose unguent ( *angarūgah* ) [ in the form of the pollen ] is [ only ] slightly ( *stoka* ) visible owing to close dalliance ( *parimalah* ) [ at night ] are leaving along with their mates their bed in the form of the interior ( *garbha* ) of lotuses [ which are now ] full blown ( *utkṛta* ) 8

Chamberlain—Your Majesty here I say ( *nanu* ) : Bhānumatī sitting in company with Savadīna and Tarulīā Then may Your Majesty approach [ her ]

King—(Having seen) Worthy Vinayandhara go you to make ready my war-chariot I also shall here follow you close upon your heels after having seen the Queen

Chamberlain—Here is Your Majesty bidding done

( Goes out )

Friend—Dear friend, has [ the dream ] been recalled [ by you ] ?

भानुमती—सहि, सुमरिदम् । अज्ज किल पमदवणे आसीणाए मम अग्गदो एव्व केण वि अदिसइददिव्वरूपेण णउलेन अहिदं वावादिदम् । [ सखि, स्मृतम् । अब्ब किल प्रमदवन आसीनाया ममाग्रन एव केनाप्यतिशयितदिव्वरूपेण नकुलेनाहिशतं व्यापादितम् । ]

उभे—(अवधार्यः आत्मगतम्) सन्तं पावम् । पडिहदं अमङ्गलम् । (प्रकाशम्) १२ तदो तरो । [ शान्तं पावम् । प्रतिहतममङ्गलम् । (प्रकाशम्) तनस्ततः । ]

भानुमती—अदिसंदावोदिग्गहिअआए विसुमरिदं मए । ता पुणोवि सुमरिअ कहइस्सम् । [ अतिसंतापोद्विप्रहृदयया विसृष्टं मया । तत् पुनरपि स्मृत्वा कथयिष्ये । ]

राजा—अहो, देवी भानुमती सुमदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा तिष्ठति । भवतु । अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धालापम् । ( तथा स्थितः । )

सखी—सहि, अळं संदावेण । कहेदु पिअसही । [ सखि, अळ संतापेन । कथयतु प्रियसखी । ]

**Bhānumatī**—Friend, [ it ] has been recalled. To-day indeed just in front of me sitting in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who possessed surpassing celestial beauty,

Both—( *Having grasped 'To themselves'* ) May sin be quelled. May inauspicious [ happening ] be counteracted ! ( *Aloud* ) Then, [ what ] then ?

**Bhānumatī**—My heart being agitated ( *indignant* ) by extreme anguish, I have forgotten. Therefore recollecting even again I shall tell.

**King**—Oh, Queen Bhānumatī is sitting [ here, engaged in ] holding some consultation with Suvadanā and Taralika. Be it [ so ]. Concealed by this network of creepers I shall just hear their confidential talk. ( *Stands so* )

**Friend**—Friend, away with anguish. Let [ my ] dear friend tell.

१ 'अपनार्य' २ 'संदावावगहीअ (सतापावगहीत)' or 'संदावावगहीदरिअआए सुणोपि मए विसुमरिदम् (सतापावगहीतहृदयया पुनरपि मया स्मृतम्)' इति बहुपुस्तकानां पाठः ।

राजा—किं नु खन्वम्याः सुतापक्वणम् । अयवानामन्त्र्य मामियमय वास्-  
 २१ भवनाक्किं कान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति, अविषयः  
 खलु दुर्याधिनो भवत्या कोपस्य ।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया  
 निद्राच्छेदविवर्तनेष्वमिमुखं नाद्यासि संभाविता ।  
 अन्यस्त्रीजनसंकथालयुरहं स्वप्ने त्वया लक्षितो  
 दोष पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

( विचिन्त्य ) अथवा ।

• इयमस्मदुपाश्रयैकचित्ता •  
 मनसा प्रेमनिबद्धमत्सरेण ।  
 नियतं कुपितातिबल्लभत्वान्  
 स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

नथापि शणुमस्तावत् किं नु वक्ष्यतीति ।

King—What indeed could possibly be the cause of her  
 anguish ? Or, rather, since today she went out of my sleeping  
 chamber without having taken her leave of me, her anger was  
 already (*etia*) guessed by me O Bhanumati indeed Duryodhana  
 is not an object of your anger

Was the noose of my creeper-like arms round your neck cau-  
 sed to be slackened through carelessness by me ? Were you not  
 today honoured [ by me ] by turning my face towards you at  
 [ the time of ] your rolling- during interruptions of sleep ? Was  
 I seen by you in a dream [ to have become so ] mean ( *laghu* )  
 [ as ] to hold private conversation with another woman ? What  
 fault, [ O ] beloved, do you find in me who am fit to be censured  
 like a servant [ on being found guilty ] ? 9

( Having meditated ) Or rather,

This [ lady ], whose undivided (*ekā*) heart has us as its  
 object, has, with a mind in which jealousy has been formed by love,  
 having fancied of herself some slight offence on my part, [ just ]  
 on account of [ my ] being very dear [ to her ] to be sure,  
 become angry

10

Yet, we shall just hear what possibly she would say

भानुमती—ततो अह तस्मिन् अदिन इदं दिव्यरूपिणीं णउ उत्सवं संसृजेण उच्छ्रुत्वा  
३ जाता हिदृष्टिश्चा अ । [ ततोऽहं तस्यानिशयितदिव्यरूपिणीं ननुत्सव्यं  
दर्शनेनोत्सुका जाता हृत्तद्वया च । ]

राजा (सर्वैरुत्सवम्) किं नाम । अतिशयितदिव्यरूपिणीं ननुत्सव्यं दर्शनेनोत्सुका  
३ जाता हृत्तद्वया च । ततः किमनया पापया माद्रीसुनानुरक्तया वयमेव विप्रलब्धाः ।  
(सोऽप्येक्षम् 'इयमस्मद्'-२।१० इति पठित्वा) मूढं दुर्घोषनं, कुट्टावि-  
प्रलम्बमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यामि । ('किं कण्ठे' २।९  
२ इत्यादि पठित्वा । दिशोऽवलोक्य) अहो, एतदर्थमेवास्याः प्रातरेव विविक्त-  
स्थानाभिलाषं मखीजनसंक्रयासु च पक्ष्यात् । हृद्योऽधनस्तु मोहादविज्ञान-  
बन्धकीहृदयसारं वापि परिभ्रान्त । आः पापे, मत्परिग्रहसामुद्रे,

तद् भीरुत्व तव मम पुरं साहसानीदृशानि  
श्लाघा सास्मद्गुणेषु विनयन्युत्क्रमेऽप्येष रागः ।

Bhanumati—Then at the sight of that ichneumon (*nakulīh*) of excellent divine beauty, I became untruly (*utsukā*) and lost my heart [Also punningly—I grew love-sick and my heart was captivated]

King—(With bewilderment) What [did you say] I should certainly like to know (*nāma*) 'I became eager at the sight of Nakulā [the fourth Pāndava and a son of Madri] of excellent celestial beauty and my heart was captivated' Then is it that by this sinful woman, fallen in love with the son of Madri we have been duped? (*Hinting ironically repeated* II. 10 'This [lady] who is undivided etc.') Deluded Duryodhanā what would you say now, (you) who were thinking highly of yourself, while [all the time you were] being deceived by this wanton woman? (*Repenting* II. 9 'Did I through carelessness etc. *Hinting looked about in (all) directions*) Oh for this purpose precisely the [lady] had a longing for a solitary place early in the morning and a special liking for mutual conversation with friends. But Duryodhanā, owing to infatuation, knew not the real tuff of the harlot's heart and was deluded [just] anywhere' Ah! sinful woman! O graceful wife of mine,

[How charming was] that timidity of yours in my presence, [and how ignoble are these] adventures of this kind! That

तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः

एषाते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो [ ततस्तत । ]

भानुमती—तदो उज्जिअ तं आसणट्ठाणं लदामण्डवंपविसिदुं आरद्धा । तदो

३ सोवि म अणुसरन्तो एव्व लदामण्डव पविट्ठो । [ तत उज्जिअ तदासनस्थान  
लतामण्डप प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डप प्रविष्ट । ]

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरवद्धंभाव

मायेदितो रहसि मत्सुरतोपभोगः ।

तत्रैव दुश्चरितमद्य निवेदयन्ती

हीर्णासि पापहृदये न सुखीजनेऽस्मिन् ॥ १२ ॥

उभे—तदो तदो । [ ततस्तत । ]

pi use [ bestowed ] on our person, [and] this passion for even the  
transgression of modesty ! And that generosity towards me who am  
[ now proved to be ] dull-witted [ and this ] unaccountable ( *kopi* )  
mode of wantonness ! In that celebrated -potless ( *uttamas* ) family  
[ did you have your ] birth, [ and ] this [ is the ] scandalous  
conduct [ you have been indulging in ] 11

Friend—Then, [ what ] then ?

Bhanumati—Then having abandoned the place where I wa-  
-reted I began to enter the bower of creepers. Then he also  
entered the bower of creepers even closely following me

King—Oh, the ill breeding ( *asalmata* ) of this sinful woman,  
[ well ] worthy of a harlot !

Are you not, [ O ] evil hearted woman, ashamed to disclose  
to-day your evil conduct before those very friends- [ of yours ]  
here to whom you communicated, in private, enjoyment of amor-  
ous sports with me, in a manner in which you formed a very deep  
attachment [ to them ] owing to a long-standing ( *eva* ) affection  
( *pranaya* ) ? 12.

Both—Then, [ what ] then ?

१ ' वाग्भावम् ' २ ' हीतासि '

भानुमती—तदो तेण संपगन्भ्रसारिअक्रेण अग्रहिद मे त्पणसुअम् ।

३ [ ततस्तेन सर्पगर्भ- ( सप्रगल्भ )-प्रसारितकरेणापहृत मे स्तनाशुकम् । ] ४

राजा—(सक्रोधम्) अलमिदानीमतः परमाकर्णनेन । भवतु तावत् तस्य परव-  
नितावस्त्रन्दनप्रगल्भस्य माद्रीमुतहतकस्य जीवितमपहरामि । (किञ्चिद् गत्वा ।

६ विचिन्त्य ) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया । ( निर्वर्तते । )

उभे—तदो तदो । [ ततस्तत । ]

भानुमती—तदो अज्जउत्तस्स पमादमङ्गलत्तररमिस्सेण वारविट्ठसिणी नण-

९ सर्गादरेण पडिबोधिदग्धि । [ तत आर्यपुत्रस्य प्रभातमङ्गलत्तररमिश्रेण वारवि-  
ट्ठसिनीजनसर्गादरेण प्रतिबोधितास्मि । ]

राजा—( सप्रतिर्कम् ) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णित  
१२ भवेत् । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

( उभ मविपादमन्योन्य पश्यत । )

*Bhanumati*—Then by him, who stretched out his hand that held a serpent in it [ also punningly—who boldly stretched out his hand ] was removed my breast garment.

*King*—( *Angrily* ) Now enough of hearing further than this Well then ( *bhavadu* ), in the first place ( *tatat* ), I shall take away the life of that accursed son of Madri, who has been audacious enough to outrage another's wife ( *Having gone a little Having thought* ) Or rather this very [ woman ] of sinful character ought to be punished first ( *Returns* )

*Both*—Then, [ what ] then ?

*Bhanumati*—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [ played upon ] at dawn belonging to my noble lord, I was roused

*King*—( *With conjecture* ) Is it possible ( *nama* ) that she has described the vision in a dream, [ as can be guessed ] from [ her words ] ' I was roused ' Or, from the words of her friend alone there would be a clearing up [ of the matter ]

( *Both look at each other with dejection* )

सुवदना—ज एत्थ अच्चाहिद त भाईरदीप्पमुहाणं णईण सल्लिणेण अपहारीअदु ।

१५ भवदाण. बग्हाणं वि आसीसाए आहुदिहुदेण पज्जलिदेण भवदा  
हुदासणेण अ णस्सदु । [ यदिहात्याहित तद्गागीरथीप्रमुखाना नदीनां  
सल्लिणेनापहियताम् । भगवता ब्राह्मणानामप्याशिपाहुतेन प्रज्वलितेन  
भगवता हुताशनेन च नश्यतु । ]

१८ राजा—अळ विरुपेण । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्दधि  
याऽन्यथैव संभावितम् ।

दिष्टयार्थं श्रुतं प्रलम्भजनितक्रोधाद्दृष्टं नो गतो  
दिष्टया नो परुष रूपाधिऋथने किंचिन्मया व्याहृतम् ।

० मा प्रत्याययितु विमृद्दहृदय दिष्टया कथान्तं गता  
मिथ्यादूषितयानया विरहितं दिष्टया न जातं जगत् ॥ १३ ॥

भानुमती—हला, कहेहि किं एत्थ पत्तथ किं वा असुहसूअअत्ति ।  
[ हला, कथय किमत्र प्रशस्तं किं वाशुभसूचकमिति । ]

( सखी चेटी चान्यान्यमवलोक्यत । )

**Suvadana**—Whatever [ might be ] calamitous here [ in  
this dream ] let that be driven away by the water of the rivers  
headed by the Bhāgirathi. Also by the blessing of the revered  
Brahmans and by means of the divine fire sacrificed with  
oblations [ and hence ] in fully ( *pra* ) ablaze let it be de-  
stroyed.

**King**—Away with doubt. The vision of a dream alone has  
here been described by her. By me dull-witted as I am however  
it was construed quite otherwise.

Fortunately did I not step forth [ into ] her presence ] in  
anger produced by delusion due to [ the story ] being [ only ] half  
heard. Luckily [ again ] was nothing harsh said by me in reply  
while [ yet ] half [ of the story ] was narrated. Fortunately the  
narrative [ soon ] reached its end [ as it were ] to convince me  
whose mind had been totally confused. Fortunately the world did  
not become void of her, who had been falsely accused.

**Bhanumati**—Dear [ friend ] tell [ me ] what here is an auspicious  
or what indicates evil.

( *The friend and the maid look at each other* )

सखी—(अपवार्य) एष्ये णत्थि त्थोअं वि सुहसुअअम् । तदो अलीअं कथअन्ती पिअसहीए अवरहिणी भविस्सम् । सो दाणीं सिणिद्धो जणो जो द पुच्छिदो परुसं वि हिदं भणादि । ( प्रकाशम् ) सहि, न्त्वं एदं असुहणिवेदनम् । ता देवदाणं पणामेण द्दुजादिजणपडिग्गहंण अ अन्तरीअद्दु । ण द्दु दाडिणो णउल्लसस वा दंसणं अहिसदवहं अ सिविगए पसुंसन्ति विअन्ख-  
 ९ णाओ । ( अपवार्य ) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीकं कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्टः पर्यमपि हितं भणति । ( प्रकाशम् ) सखि, सर्वमेवैतदशुभनिवेदनम् । R.  
 १२ तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दंष्ट्रिणो नकुलस्य दर्शनमुद्दिशतवधं च स्वप्ने प्रशंसन्ति विवक्षणाः । ]

राजा—अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं  
 १५ चेति नियतमनिष्टोदकं तर्कयामि ।

Friend—(Aside) Here there is not even a little that indicates [ any thing ] auspicious. Then [ if ] I tell a lie, I shall have committed a crime against my dear friend. That, to be sure ( *idānīm* ) is an affectionate person, who, when asked, says [ what is ] beneficial, though harsh. ( *Aloud* ) Friend, the whole of this proclaims evil. So let it be averted by salutation to the deities and gift to a number ( *jānaḥ* ) of twice-born people [ that is, Brāhmanas ]. Indeed the learned do not commend [ as auspicious ] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream.

King—Truth [ it is that ] Suvadānā has told Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon—this ( *iti* ) surely [ will lead to ] evil in the end, I guess.

१ इदं भाषणम् ' अन्योन्यमवलोक्य अपवार्य । ' इत्याकारनाटयोत्तिपूर्वकं सखीचेष्टयोभारंगत्वेन पठितं पुस्तकद्रव्ये । २ ' इति ' इत्येव पाठः क्वचित् ' च ' इत्येव च क्वचित् ।



पर्यायेण हि दृश्यन्ते स्वप्नाः कांमं शुभाशुभाः ।

- शतसंख्या पुनरिय सानुजं स्पृशतीव माम् ॥ १४ ॥ •

( वामाक्षिस्यन्दनं सूत्रयित्वा ) आः कथं ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति । ( सावष्टम्भम् ) अथवा भीरुजनहृदयप्रकम्पनेषु का ३ गणना दुर्योधनसंबन्धिवेषु । गीतश्रायमर्थोऽङ्घ्रिरसा ।

ग्रहाणां चरितं स्वप्नो<sup>१</sup> निमित्तान्युपपाचितम् ।

फलन्ति काकतालीयं तेभ्यः प्राज्ञा न विभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीलाशङ्कायपनयामि ।

भानुमती—हृद्य सुवशने, पेक्ख दाव उदअगिरिसिहैरन्तरविमुक्करहवरो ३ विअट्टन्तसंशाराअण्णसण्णदुरालोअमण्डलो जादो भअत्रं दिवहणाहो । [ हृद्य सुवदने, पश्य तावद्दुदयगिरिशिवरान्तरविमुक्करधवरो विगलःसंभ्यारागप्रसन्न-दुरालोअमण्डलो जातो भगवान् दिवसनाथः । ]

Granted that dreams, [ some ] auspicious and [ some ] in-  
auspicious, are indeed seen now and then ( *pariyāyena* ) But this  
number hundred as though points to me along with my brothers. 14

( *Indicating [ with appropriate gesticulations ] the throbbing  
of the left eye* ) Ah! how indeed are evil omens, creating  
agitation of mind on the part of me, [ who am ] Duryodhana " ( *Haughtily* ) O!, what cares Duryodhana for such things ( as  
omens ) which are capable of causing tremor in the heart of  
[ only ] the timid persons " And this [ very ] view has been expres-  
sed in verse by Amgiras.

The movement of planets, a dream, omens [ and ] a con-  
ditional gift [ to a deity ] ( *upayācātam* ) bear fruit by way of  
sheer accident The knowing ones fear them not. 15

Therefore let me remove Bhānumatī's vain fear, [ so ] natural  
to a woman's nature.

Bhanumatī—Dear Svadānā, just see, the divine lord of the  
day with his excellent chariot, freed [ to rise up ] ( *vimukta* )  
[ from it-elf ] by the region ( *antarāh* ) of the peak of the rising  
mountain, has become pos-sessed of his orb, serene [ but ] difficult  
to look at, as his twilight ruddiness is fast ( *et* ) slipping away:

१ ' आवेदयन्ति ' २ ' अनिमित्तान्युपपाचितम् ' ' अनिमित्तौत्पतिकं तथा-

३ ' सिहन्तरिद ( शिरसान्तरिन ) ' ४ ' विअलिअ ( विगलित ) '

६ सर्वा—सह्य, रोसैणिद्रुणअपत्तसरिमेण लदाजालन्तरापडिडकिरणनिवहेण  
पिञ्जरिदोजाणभूमिभाओ पूरिदपडिण्णो पिअ रिउं दृष्पेक्खणिञ्जो जादो भअवं  
महस्सकिरणो । ता समओ दे लोहिदुसुमचन्दणगम्मेण अग्गेण पञ्जुवडादुम् ।

९ [ मणि, रोपणितरुनरुपसदरोन लदाजालन्तरापडितकिरणनिवहेन पिञ्जरितोयान-  
भूमिभाग. पूरितप्रतिज इव रिपुदुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरण. । तत्  
समयम्ने लोहितसुसुमचन्दनगर्भेणार्णव पर्युपस्थानुम् । ]

१२ भानुमती—हृद्वे तरलिण, उवणेहि मे अग्गमाअणं जाव भअवदो सहस्सर  
स्मिणो सत्तरिअं णिउद्वेमि । [ हृद्वे तरलिके, उपनय मध्यमाजन यावद्  
भगवतः सहस्ररश्मेः सर्यां निर्वर्तयामि । ] .

१५ चेटी—ज देवी आणवेदि' । [ यदेव्याज्ञापयति ] ( निष्प्रान्ता । )

राजा—अयमेव सावुतरोऽग्रमगः समीपमुपगन्तुं देव्या ।

( प्रसिध्य । ) चेटी—देवि, एत अग्गमाअणम् । ता निउद्वीअट भअवदो मह-

Friend—Friend, the thousand rayed divine [ sun ] has be-  
come very difficult to gaze upon like an enemy, who has  
accomplished his vow [ of revenge ]—[ the sun ] who has rendered  
towny ( *paṇarita* ) the ground-portion of the garden with the  
multitude of his rays penetrating through the interstices of a  
net-work of creeper that [ multitude ] resembles leaves of  
burnished gold Therefore it is time for you to wait upon [ the  
sun ] with an offering ( *arghah* ) containing in it red flowers  
and sandal

Bhānumatī—Dear Taralika, bring me the vessel containing  
materials of the offering, so that ( *yaṭat* ) I shall accomplish the  
worship of the divine thousand-rayed one [ sun ]

Maid—As the Queen commands. ( *Goes out* )

King—This surely is an exceedingly ( *attha* ) good opportunity  
to go near the Queen

( *Having entered* ) Maid—My Queen, here is the vessel  
containing materials of offering. Then let the worship of the divine  
thousand-rayed [ sun ] be carried out

१ 'रोमाणिद्रुणअपत्तसरिमेण ( रोपान्वितरुणनान्तिमश्रीनेण )';  
'रोमाणिद्रुणअपत्तसरिमेण ( रोपान्वितरुणनान्तिमश्रीनेण )'. २ 'रिउदुष्पे-  
क्खणिञ्जे, ( रिपुदुष्प्रेक्षणीय. )'

१८ स्तरस्तिणो सवरिधा । [ देवि, एतदर्थ्यभाजनम् । तन्निर्वर्त्यता भगवत्-  
सहस्ररस्मे स्पर्षा । ]

( राजोपसृत्य सशया परिजनमुत्सार्थं स्वयमेवाव्यंपात्र गृहीत्वा ददाति )

२१ सखी—( विलोक्याःभगतम् ) वह महाराजो समाअदो । हन्त, किदो से  
पिअसहोए णिअमभङ्गो रण्णा । [ कथ महाराजः समागतः । हन्त, कृतोऽस्या  
प्रियसन्ध्या नियमभङ्गो राज्ञा । ]

२४ भानुमती—( दिनकरामिमुखी भूत्वा ) भअव, अम्बरमहासरेकसहस्रसङ्गत,  
पुव्वदिसारह्मुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीपअ, एत्य सिविण-  
अदसणे ज किं वि अच्चाद्धिदं त भअवदो पणामेण कुसलपरिणामि ससदम्भा-

२७ दुअस्स अजउत्तस्स होदु । ( अर्घ्यं दत्त्वा ) हंअे तरल्लिए, उवणेहिमे कुसुमाई  
जाव अवरारणं वि देयदाण सवरिअ णिव्वट्टेमि । [ ( दिनकरामिमुखी भूत्वा )  
भगवन् अम्बरमहासरएकसङ्घसत्र, पूर्वदिशाबधूमुखमण्डलकुङ्कुमविशेषम्,

३० सफलभुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत् किमप्यव्याहितं तद् भगवत्  
प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्थपुत्रस्य भवतु । ( अर्घ्यं दत्त्वा )  
हञ्जे तरल्लिके, उपनय मे कुसुमानि यावदपरास्तामपि देवतानां स्पर्षा  
निर्वर्तयामि ] ( हस्तौ प्रसारयति )

( The king having approached and, sent away the attendant  
with a signal takes the vessel containing materials of offering  
himself and hands [ it over to the Queen ] )

Friend—( Observing To herself ) How, His Majesty has  
arrived ! Ah, the violation of the vow of this dear friend [ of  
mine ] has been done by the King

Bhanumati—( Having turned her face towards the sun ) O divine  
[ sun ] the one thousand petalled [ lotus ] in the great lake of the  
sky, the saffron mark on the round face of the damel in the form  
of the eastern quarter, the light of the courtyard in the form of  
the entire world, whatever may be calamitous in this vision of a  
dream—may that, [ I pray ] by virtue of my salutation to [ you ]  
the divine [ Lord ] turn out happy in its consequence, to my  
noble lord along with his hundred brothers—( Giving the offering )  
Dear Taralika, bring me flowers so that I shall accomplish the  
worship of other deities too ( Stretches out her hands )

३३ ( राजा पुष्पाण्युपनयति । स्पर्शदुःखमभिनीय कुमुमानि भूमौ पातयति )

भानुमती—( सरोपम् ) अहो प्रमादो परिभणस्त । ( परिवृत्य दृष्ट्वा ।  
ससंभ्रमम् ) कथं अजउत्तो । [ अहो प्रमादः परिजनस्य । ( परिवृत्य दृष्ट्वा ।

३६ ससंभ्रमम् ) कथमार्यपुत्र । ]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनु-  
शासने देवी ।

३९ ( मानुमती लज्जा नाटयति । )

राजा—अयि प्रिये,

विकिर घवलदीर्घापाङ्गसंसर्पि चक्षुः

परिजनपथवर्तिन्यत्र किं संभ्रमेण ।

स्मितमधुरमुदारं देवि<sup>१</sup> मामालपोच्चैः

प्रभवति मम पाण्योरञ्जलिः सेवितुं स्वाम् ॥ १६ ॥

भानुमती—अजउत्त, अन्मणुष्णादाए तुए अत्थि मे कस्सि वि णिअमे-  
अहिन्यासो । [ आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः । ]

( *The King brings the flowers. Having gesticulated the pleasure of touch [ of her hand ], he lets the flowers fall on the ground )*

Bhānumatī—Oh, [ how great is ] the carelessness of servants' ( *Having turned round [ and ] seen. With confusion* ) How, my noble lord !

King—My Queen, unskilled is this servant on such an occasion of service. The Queen therefore has [ full ] power to punish [ him ].

( *Bhānumatī acts bashfulness* )

King—O [ my ] beloved,

Direct towards [ me ] here ( *atra* ) who am standing on the yolk of [ i. e. on ] your servant, your eye bestowed to move towards the white extensive corner ( *apāṅga* ). Why this flutter ? Talk to me loudly, Queen, [ and ] in a manner sweet owing to smile, and dignified ( *udāra* ). The cavity of my hands is [ ever ] ready to serve you.

Bhānumatī—Noble my lord, on the part of me, permitted by you, there is a desire in respect of a certain vow.

३ राजा—श्रुतपिस्तर एवास्मि भक्त्या स्वप्नवृत्तान्तं प्रति । तदल्पमेव प्रकृति-  
सुकुमारमात्मानं खेदयितुम् ।

भानुमती—अज्जउत्त, मं सङ्गा वाहेइ । ता अणुमण्णदु मं अज्जउत्तो । [आर्य-  
६ पुत्र, मां शङ्का वाधते । तदनुमन्यता मं मार्यपुत्र । ]

राजा—( सगर्भम् ) देवि, अल्पमनयां शङ्काया । पश्य ।

। किं नो व्याप्तदिशा प्रकम्पितभुवामक्षौहिणीनां फलं  
किं द्रोणेन किमङ्गराजविशिष्यैरेव यदि ह्याम्यसि । ०  
भीष्टं धातृशतस्य मे भुजघनच्छायासुखोपास्थिता  
त्वदुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, णं हुं मे किं पि आसङ्गाकाटणं तुल्लेसु सण्णिहिद्वेसु ।  
किं तु अज्जउत्तस एव मणोरहसपत्तिं अहिणन्दामि । [ आर्यपुत्र, न एतद्दु मे  
३ किमप्याशङ्काकारणं युष्मासु सनिहितेषु । किं त्वार्यपुत्रस्यैव मनोरथसपत्तिं  
मभिनन्दामि । ]

King—Even with details heard from I, [the details] pertaining  
to the account of your dream. None (of alarm) therefore thus  
fatiguing your naturally delicate frame (ātmanāra).

Bhanumati—Noble my lord, fear torments me. Therefore, let  
my noble lord permit me.

King—( With pride ) My Queen away with this fear. See  
What is the use of our divisions (akṣauhīnī) which have pervaded  
[ all ] the quarters and have caused the [ very ] earth to tremble  
[ under their tread ], what is the good of Drona and the arrows  
of the Amga king [ that is, Karna ] ( if you are thus distressed )  
[ O ] timid one, you are the wife of the lord of lions [ namely  
Duryodhana residing comfortably in the shade of the forest  
of arms of my hundred brothers. What can be the cause of fear  
to you ?

17

Bhānumatī—Noble my lord, indeed there is no cause of fear  
whatever to me while you are near. But I take delight in the  
fulfilment of the heart's cherished desires of my noble lord  
himself.

राजा—अयि सुन्दरि, एतावन्त एव मनोरथा यदह दयितया संगत स्वेच्छया  
६ विहरामीति । पश्य ।

• प्रेमाग्रद्वस्तिमितनयनापीयमानाञ्जशोभ  
लज्जायोगाद्विशदकथ मन्दमन्द्रस्मित वा  
वक्त्रेन्दु ते नियममुपितालक्तकाङ्काधर वा  
पातुं वाञ्छा परमसुलभ किं नु दुर्योगनस्य ॥ १८ ॥

( नेपथ्ये महान् कलकल । मर्ते आकर्णयन्ति )

भानुमती—(समय राजान परिष्वज्य ) परिताअटु परिताअटु अज्जउत्तो ।  
३ [ परित्रायता परित्रायतामार्यपुत्रः । ]

राजा—( स्मन्नादवलोक्य ) प्रिये, अल सभ्रमेण । पश्य ।

• दिशु व्यूढाद्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे  
झङ्कारी शर्करालः पथिपु विटपिनां स्कन्धकापै सधूमः ।

King—O beautiful my heart's cherished desires are having  
this much extent only that I should sport it will in the company  
of my beloved See

[ On my part there is ] a longing to drink your moon-like  
face by which the beauty of a lotus is being surpassed [lit drunk]  
with the eyes instinct with love and [ hence ] steady, which talks  
indistinctly through the feeling of bashfulness, or which has a  
very gentle smile [ associated with it ] or which is possessed of a  
lip that has lost its mark of *aluktaka* dye owing to the religious  
vow [ being observed by you ] What else possibly ( *nu* ) can be  
not easy of obtainment for Duryodhana ?

18

( Behind the curtain a great tumult All listen )

Bhanumatī—( Having embraced the king in fright ) May my  
noble lord protect [ me ], protect [ me ]

King—( Having observed all around ) Darling, away with  
excitement See.

[ It is merely ] a wind terrible in its activity, [ that ] is blow-  
ing in every direction, the wind by which branches of trees  
( *amghripāh* ) are scattered in [ various ] quarters which has in

१ 'प्रेमान्ध' २ 'शक्याधर' ३ 'न'

प्रासादानां निःकुञ्जेष्वभिनयजलद्रोहारगम्भीरधीर- ०

शण्डात्प्रभ समीरो वहति परिदिश भाय किं संध्रमेण ॥ १९ ॥

सरसी—मैक्षाराओ पविन्नट्ट एदं दारुपव्वअरासादम् । उव्वेअकारी क्वु अअ  
उयिदपरनरअरुद्धमीकिदणअणो उम्मूत्तिदतरवरमदवित्तायमन्दुरारिष्मट्टव-  
३ ग्गत्तुल्लहमपजाठलीकिदजणपद्धइ भीमणो समीरणो । [महाराजः प्रविशतु एतं  
दागर्भवतप्राप्तादम् । उद्वेगकारो। खन्वयमुत्थितपरपरज कलुषीकृतनयन उन्म-  
न्वितनम्बरशब्दनिगन्मन्दुरारिष्मट्टवल्लभनुरङ्गनापांकुलीकृतजनपदनिर्भीषण  
ननीरणः । ]

R. C

६ राजा—(सहर्षम्) उपकारि खन्विदं वाग्धाचक्रं सुयोधनस्य ॥ यस्य प्रसादात्-  
यनपरित्यागनियमया देव्या संग्रहितोऽन्मन्मनोरथः । कथमिति ।

न्यस्ता न भृङ्गुटिर्न बाष्पसलिलैराच्छादिते लोचने  
नीत नाननमन्यतः सशपथं नाहं स्पृशन् वारित ।  
तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गित

R. c ( भद्रत्तास्या नियमस्य भीषणमरुन्नायं धयस्यो ममो ॥ २० ।

तत् सूर्णमनोरथस्य मे कामचार सप्रति विहारेषु । तदितो दास्पर्वतप्रासादमेव  
गच्छाम् ।

३ ( सर्वे वान्यामाधा रुरयन्त यत्नत परिजामन्ति । )

राजा—

कुरु धनोद पदानि शनैः शनैरपि विमुञ्च गतिं परिवेषिनीम् ।

सुतनु बाहुलतोपरिवन्धनं मम निपीडय गाढमुरस्थलम् ॥ २१ ॥

( प्रवेश रूपयित्रा ) प्रिये, अलधावकाश समीरणं सवृत्तान्द्रार्भगृहस्य ।  
त्रिन्ध्वमुन्मील्य चक्षुस्मृष्टरेणुनिकरम् ।

No frown has been put on, the eyes have not been covered with continuous flow of tears, the face has not been turned in another direction I touching her, was not prevented with oath [But ] under the influence of fear a close embrace has been given by the slender-bodied lady (*tanu*) so as to make her breasts plunged [ as it were in my chest ] Is not the dreadful wind breaker of her vow, [ thus ] a friend of mine ? 20

So my heart's longing having been fulfilled I can now, act as I like (*kāmarāh*) in enjoyments Therefore we proceed from here just to the palace on the mountain of wood

( All, gesticulating torment from the whirlwind, move about with efforts )

[O] lady of plump thigh , plant your feet slowly and slowly Q [ darling ], give up your trembling gut, [O] woman with a beautiful body, closely ( *ni* ) embrace my broad chest, so as to make your creeper-like arms the upper ligature [ of it ] 21

( Having gesticulated entrance ) Darling, the wind has no access [ here ] because the inner chamber is well (*sam*) closed Open your eyes with [ perfect ] confidence (*visrabdham*), wiping off the mass of dust particles [ therefrom ]



३ भानुमती—( सहर्षम् ) दिष्टिआ इह दान उष्णादसमीरणो ण वाधेः [ दिष्ट्येह तादृत्वात्समीरणो न वाधते । ]

सखी—आरोहणसभमणिस्मह पिअसहीए उरुनुअलम् । ता कीस दाणी  
६ मशाराओ आसणपेदी ण भूसेदि । [आरोहणसभ्रमनि सह प्रियसस्या उरुगुल्म् ।  
तत् कम्पादिदानीं महाराज आसनवेदीं न भूपयति । ]

राजा—( देवीमवलोक्य ) भवति, अनल्पमेवापवृत्त वात्वासभ्रमेण । तथा हि ।

रेणुर्वाधां विधत्ते तनुरपि महतीं नेत्रयोरायत्तत्वा-  
दुत्कम्पोऽरपोऽपि पीनस्तनभरितमुरः क्षितहारं दुनोति ।  
ऊर्वोर्मिन्देऽपि याते पृथुजघनभराद् वेपथुर्वर्धतेऽस्या  
वात्या रोदं मृगास्या सुचिरमवयवेदंत्तहस्ता करोति ॥ २२ ॥

( मर्धे उपविशन्ति )

राजा—तत् त्रिमित्यनास्तीर्णं बठिनशिलातम्भ्यास्ते देवी ।

*Bhānumati*—( *With joy* ) I am glad at least ( *at last* ) the portentous wind does not torment [ us ]

*Friend*—The pair of the thighs of my dear friend has become powerless owing to the hurry of ascent Why then does Your Majesty not adorn the altar [ i. e. raised ground ] serving as a seat, now ?

*King*—( *Having observed the queen* ) Noble lady, the excitement [ caused ] by the whirlwind has done [ you ] no small harm, certainly ( *era* ) For,

The [ amount of ] dust, though small, brings about great torment owing to the width of her eyes Tremor, though slight pains her bosom, weighted as it is with plump breasts so [ much ] as to throw up her necklace The trembling of her thighs increases, even though her gait is slow, due to the heaviness of her buttocks The whirlwind, with a [ helping ] hand given to it as it is by the limbs of [ this ] fawn-eyed lady, is causing [ her ] pain for quite ( *su* ) a long while.

22

( *All sit down* )

*King*—Then why is it that the queen is sitting on the hard slab of stone, with no covering spread on it ?

लोलांगुकस्य पवनाकुलितांशुकान्तं  
 त्वद्दृष्टिहारि मम लोचनवान्धवस्य ।  
 अध्यासितं तव चिरं जघनस्थलस्य  
 पर्याप्तमेव करभोरु ममोद्युग्मम् ॥ २३ ॥

( प्रविश्यं पटाक्षेपेण संभ्रातः ) कञ्चुकी—देव, भयं—भयम्—  
 ( सर्वे सार्तङ्गं पश्यन्ति )

३ राजा—केन ।

कञ्चुकी—मीमेन—

राजा—कस्य ।

४ कञ्चुकी—भवन—

राजा—आः, किं प्रल्पसि ।

भानुमती—अज, किं अणिष्टं मन्तेसि । [ आर्यं किमनेष्टं मन्त्रयसे । ]

[ O ] lady possessed of graceful, tapering and fleshy thighs, ( *karabhoru* ), the pair of my thighs, the skirt of whose garment is disordered by the wind which [ hence ] is [ so ] attractive ( *hāri* ) to your eyes, is quite sufficient for your huge ( *sthalam* ) buttocks to rest upon for a long time—your buttocks—with their garment ( *ansuka* ) fluttering ( *lola* ) [ in the wind ] and which [ hence ] are so pleasing to ( lit. friend or relatives of ) my eyes ! 23

( *Having entered with a toss of the curtain, bewildered* )

Chamberlain—Your Majesty, broken—broken—

( *All gaze [ at him ] in fear* )

King—By whom ?

Chamberlain—By the dreadful—[ also punningly—By  
 'Bhāma, 'the second Pāṅkavā' ]—

King—Whose ?

Chamberlain—Of Your Majesty—

King—Ah, what are you raving ?

Bhānumatī—Worthy Sir, what undesirable thing are you saying ?

९ राजा—विक्रमलापिन्, वृद्धापसद, कोऽयमथ ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोह । सत्यमेव ब्रवीमि ।

भग्न भीमेन भवतो मरुता रथकेतनम् ।

पतितं किङ्किणीकाणपद्माक्रन्दमिव क्षितौ ॥ २५ ॥

राजा—बलवत्समीरणवेगात् कम्पिते मुपने भग्न स्पन्दनकेतु । नत् किमित्युद्धत प्रलपसि भग्न भग्नमिति ।

३ कञ्चुकी—देव न किञ्चित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मा मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअट्ट एदं पसण्णब्रह्मणवेअवोसेण । [ आर्यपुत्र,

६ अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण । ]

राजा—( सावहम् ) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देव । ( निष्क्रान्त )

King—'I've [ You ] never ' wretch of an old man ' what utter ( vs ) infatuation [ 19 ] thus of yours today ?

Chamberlain—Your Majesty ! no utter infatuation whatsoever Truth itself am I telling [ you ]

The flag of your Majesty's chariot was broken by the dreadful wind [ and it ] fell on the ground, having uttered as it were, a cry of lamentation, through the jingling (*kiñm*) of bells 24

King—When the world was shaken by the ~~vehemence~~ <sup>vehemence</sup> of the strong wind [ it is natural that ] the flag of my chariot was broken Then why do you thus impudently rave ' Broken-broken ? '

Chamberlain—Your Majesty, nothing at all But, in order to avert this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak ( *mukh trayati* )

Bhānumatī—Noble my lord let this be averted by the loud recital of the Vedas by Brāhmins, pleased [ with *dakṣiṇas* or gift- ]

King—( *Disdainfully* ) Well, go Report [ the matter ] to [ our ] next Sumatra

Chamberlain—As Your Majesty commands ( *Goes out* )

९ (प्रविश्य) प्रतीहारी—(सोद्वेगमुपसृत्य) जअदु जअदु महाराओ । महाराअ, महादेवी क्खु एसा सिन्धुराअमादा दुःशल्ल अ पडिहारभूमिए चिड्ढिदि । [ जयतु जयतु महाराजः । महाराज, महादेवी खल्लेपा सिन्धुराजमाता दुःशल्ल च १२ प्रतीहारभूमौ तिष्ठति । ]

राजा—( किञ्चिद्विचिन्त्य आत्मगतम् ) किं जयद्रथमाता दुःशल्ल चेति । कच्चिदभिमन्युवधामर्षिनैः पाण्डुपुत्रैर्न किञ्चिदत्याहितमाचेष्टितं भवेत् । १९ ( प्रकाशम् ) गच्छ । प्रवेशय शीघ्रम् ।

• प्रतीहारी—जं देवो आणवेदि । [ यदेव आज्ञापयति । ] ( निष्क्रान्ता । )  
( ततः प्रविशति सभ्रान्ता जयद्रथमाता दुःशल्ल च )  
( उभे सस्रं दुर्योधनस्य पादयो पततः )

माता—परित्ताअदु परित्ताअदु कुमालो । [ परित्रायतां परित्रायतां कुमारः । ]  
( दुःशल्ल रोदिति )

२१ राजा—(ससंभ्रममुत्थाप्य) अम्ह, समाञ्चसिहि, समाञ्चसिहि । किमत्याहितम् । अपि कुशलं समराङ्गणेष्चप्रतिरथस्य जयद्रथस्य ।

( *Having entered* ) Door-Keeper—( *Approaching in distress* ) May victory attend Your Majesty, may victory attend! Your Majesty, here the great Queen, mother of the king of the Sindhus [ that is, of Jayadratha ], indeed and Duśśalā are waiting at the region of the gate.

King—( *Having meditated a little. To himself* ) What, the mother of Jayadratha, and Duśśalā also! May I hope ( *kaśit* ) that the sons of Pāndu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? ( *Aloud* ) Go. Usher quickly.

Door-Keeper—As Your Majesty commands ( *Goes out* )  
( *Then enter the mother of Jayadratha, in excitement, and Duśśalā* )  
( *Both in tears fall at Duryodhana's feet* )

Mother—Let the young Prince protect, protect!  
( *Duśśalā sheds tears* )

King—( *Having caused to get up in haste* ) Mother, take courage, take courage. What [ is the ] calamitous happening [ you are troubled by ]? Is it all well, with Jayadratha, the unrivalled chariot-warrior on the fields of battle?

माता—जाद, बुदो कुशलम् । ( जात, कुत. कुशलम् । )

२४ राजा—कथमिव ।

माता—( साशङ्कम् ) अज्ज वल्लु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिष्णादो । [ अथ खलु पुत्रवधामर्षितेन गाण्डी-  
२७ विनानस्तमिते दिवसनाथे तस्य वध प्रतिज्ञात । ]

राजा—( सर्ास्मितम् ) इदं तदश्रुकारणमग्वाया दुःशलायाश्च । पुत्रशोका  
दुःस्मितस्य किरीटिन प्रलापैरेवमस्या । अहो सुग्धस्वमबलानां नाम । अम्ब,  
३० कृत विपादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनजयस्य  
प्रभागे दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विसर्तिमुत्पादयितुम् ।

माता—जाद, जाद, दे हि पुत्तवन्धुवहामरिसुदीविदकोवाणला अणपेक्खिद-  
३३ सरीरा वीरा परिक्रामन्ति । [ जात, जात, ते हि पुत्रबन्धुवधामर्षोदीपिते  
कोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति । ]

राजा—(सोपहासम्) एवमेतत् (सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम्) पश्य ।

Mother—Dear child whence [ can it be ] all well ?

King—How possibly ( *na* ) ?

Mother—( *With apprehension* ) Today indeed by the wielder of the Gandiva bow [ that is, Arjuna ] enraged at the murder of his son, has vowed his [ that is, Jayadratha's ] slaughter while yet the sun has not set [ that is, before it sets ]

King—( *With a smile* ) Is this that cause [ which brings forth ] tears in my Mother and Dussala ? Is such your plight by the raving of Kirita who is maddened by grief for his son ? Oh, the too familiar ( *nūma* ) simple-mindedness of women ! Mother, away with dejection Dear Dussala enough of shedding tears Whence [ can there be ] this prowess of that Dhananjaya to cause calamity to the great king Jayadratha, protected by the bolt of Duryodhana's arm ?

Mother—Dear child, [ O ] dear child, indeed those warriors with the fire of their anger enkindled by their impatience ( *amar ah* ) at the slaughter of their son and kinsman, are moving about, regardless of [ the safety of ] their persons.

King—( *With derision* ) So this is ' The unforgivingness of the Pāndavas is already ( *eva* ) known to all people ' See

हस्ताकृष्टविलोककेशघसना दुःशासनेनाह्वया  
 पाञ्चाली मम राजचक्रधुरतो गौर्गौरिति व्याहृता । साभिमान  
 तस्मिन्नेव सँ किं नु गाण्डिवधरो नासीत् पृथानन्दनो ०  
 यूनःशत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्तडिण्णाभारस्य आप्ववहो से पडिण्णादो । [अस्मात्प्रतिज्ञा-  
 भारस्याभवधोऽस्य प्रतिज्ञातः ॥

३ राजा—यद्येवमलमानन्दस्थानेऽपि ते विपादेन ननु वक्तव्यमुत्सन्नः सानुजो  
 युधिष्ठिर इति अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशत-  
 परिवारवर्धितमहिम्नः कृपकर्णद्रोणाध्वर्यामादिमहारथराक्रमद्विगुणीकृतनिराव-  
 ६ रणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य । अयि सुतराक्रमानमिज्ञे,

Pāncālī, whose hair and garment were dragged with his hand by Duśśāsana at my command and had [consequently] got themselves dishevelled was addressed as 'A cow, [helpless like] a cow!' in the presence of the circle of kings! Was not the son of Prthā, the wielder of the Gāndīva bow, present in that very (*etā*) [circle], tell me (*nu*)? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in a Ksatriya family and skilled (*kṛtī*) [in the use of arms]?

Mother—Of his self-slaughter has been vowed in case he fails to carry out the responsibility of (*bhāra*) his vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*) rejoice. Why, it ought to be said that Yudhishthira along with his brothers is now uprooted. And moreover, [O] Mother, what power has Dhananjaya, or any other, to utter even the name of your son, whose prowess is increased by the circle (*pariṇārah*) of the hundred Kurus and whose unresisted (*nirāarama*) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karma, Drona and Aśvatthāman? O [you] who are not fully (*abhi*) conversant with the valour of your son,

धर्मात्मज प्रति यमो च कथैव नास्ति  
मध्ये वृकोदरकिरीटभृतोर्वलेन ।

• एकोऽपि विस्फुरितमण्डलचापत्रक  
क सिन्धुराजमभिषेणयितु समर्थ ॥ २६ ॥

भानुमती—अजउत्त, जहवि एव तहवि गुरुकिदपडिण्णाभारो द्वाणं क्खु  
सङ्कारे [आर्यपुत्र, यद्यप्येव तथापि गुरुकृतप्रतिज्ञाभार स्थानं खलु शङ्काया ।]

३ माता—साहु, कालोइद भणिअ भानुमदीए । [ साधु, कालोचितं भणित  
भानुमत्या । ]

राजा—आ, ममापि नाम दुर्योधनस्य शङ्कास्थान पाण्डवा । पश्य ।

• कोदण्डज्याकिण्णोक्केगणितरिपुभि कङ्कटोन्मुत्तदेहे  
स्सिण्णान्योन्यात्तपत्रे सित, कमलवनभ्रान्तिमुत्पाइयद्धिः ।

With regard to the son of Dharmā [that is Yudhishthira] and the twins [that is Nakula and Sahadeva, as the possible successful adversaries of Jayadratha] there is not even [so much as] a talk (*kathā*) there. Out of the [remaining two namely] Vrkodara and Kirita [i. e. Bhuma & Arjuna], which one at all (*api*) is able by his strength to advance with an army against the king of the Sindhus, whose encircled bow hath a shining circle [of lustre about it]?

26

Bhanumati—Noble my lord, even though it be so, yet he is no doubt an object of terror, shouldered (*lit. made*) that he has the heavy (*guru*) responsibility of the vow.

Mother—Well [done] Bhānumati has said what is [quite] appropriate for the occasion.

King—Ah even to me, Duryodhana, [even] the Pāndava is possibly (*nama*) [be] an object of fear. See

Crosses of troops, that have seized (*grasta*) the light of the sun (*arka*) by [a mass of] dust [raised by them] and that are bristling with (*dantura*) the sharp (*lit. creeper-like*) swords which are quickly moving advance in every direction in battle, comman-

रेणुप्रस्तार्कभासां प्रचलदसिलवाद्गन्तुराणां बलाना- ०  
मान्तान्ता भ्रातृभिर्मै दिशि दिशि समरे कोटयः संपनन्ति ॥ २७ ॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमयेवमाशङ्कसे । पश्य ।

दुःशासनस्य हृदयक्षतजान्घुपाने  
दुर्योधनस्य च यथा गदयोरुभङ्गे ।  
तेजस्विनां सुमरुमूर्धनि पाण्डवानां  
जेया जयदर्थेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावद्द्रुहमपि तस्य प्रगल्भ-  
पाण्डवस्य जयदथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशङ्कपूतं मरणमु-  
३ पदिशामि ।

( प्रविश्य ) कञ्चुकी—देव,

ded (*ākṛāntā*) by my brothers, who possess the marks of scars [produced] by the string of the bow, who count not [i. e. treat with contempt] their enemies, and have bodies that have discarded the armours and who have umbrellas each closely touching that of another, and who cause to create [in the mind of an on-looker] the illusion of a forest of white lotuses. 27

Moreover, O Bhānumati, aware [fully] as you are of the prowess of the Pāndavas, how is it that you also apprehend in this way? See

The vow of high-spirited Pāndavas in respect of the slaughter of Jayadratha should be known to be just like that in regard to drinking the blood [lit. the water arising from a wound] from the heart of Duśśāsana, and in regard to breaking of the thighs of Druyodhana, with a mace. 28

Who, who is here ho? Just make ready my victorious chariot so that I also, just by protecting Jayadratha, shall instruct that boastful Pāndava in death, unhallowed (*apūta*) by weapon, brought about in shame (*śailakṣyam*) at his vow having turned out false.

( Having entered ) Chamberlain—Your Majesty,



उद्घातकृणितविलोलहेमघण्टः  
 प्रालम्बद्विगुणितचामरप्रहास ।  
 सज्जोऽयं नियमितवलिगताकुलाश्वः  
 शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । ( ' यावदहमपि तस्य प्रालम्ब-  
 पाण्डवस्य '—इत्यादि पठन् परिक्रामति )

( निष्क्रान्ताः सर्वे )

इति द्वितीयोऽङ्कः

Here is your chariot ready—[ the chariot ] whose oscillating  
 ( *vibola* ) golden bells jingle at [ every ] jolt, the laugh [ that is,  
 the white brilliance ] of whose chowries is doubled by long  
 wreaths [ of flowers suspended from its top ], whose horses are  
 perturbed ( *ākula* ), at their trotting ( *valgita* ) being checked, and  
 which has put of an end to the enemies' cherished desires 29

King—My Queen, enter you the inner apartment itself  
 ( *Moves about, saying* ' So that I also, of that boastful Pāṇḍava ..' )

( *All go out* )

END OF ACT II

## तृतीयोऽङ्कः

( ततः प्रविशति विकृतवेपा राक्षसी )

३ राक्षसी—( विकृतं विहस्य । सपरितोषम् )

हृदमाणुशमंशभोजने कुम्भसहस्रं वशाहिं शंचिष ।

अणिशं च पिबामि शोणित्रं चलिशशर्दं शमले हुवीअदु ॥ १ ॥

( नृत्यन्ती सपरितोषम् ) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमकम्म पडिअजइ अउजुणे तदो पज्जतभलिदकोट्टागाले मंशशोणिएहिं

३ मे गेहे हुवीअदि । ( परिक्रम्य दिशोऽवलोक्य च ) अह कहिं खु गदे मे लुहिलपिअ हुवीअदि । होटुं ! शदावदश दाव । अले लुहिलपिआ, लुहिलपिआ, इदो एहि ।

६ [ हतमानुप्रमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।

अनिशं च पिबामि शोणितं वर्षशतं समो भवतु ॥१॥ ]

( नृत्यन्ती सपरितोषम् ) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समकर्म ९ प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागारं मांसशोणितैर्मे गृहं भविष्यति ।

( परिक्रम्य दिशोऽवलोक्य च ) अथ क खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शन्दायिष्ये तावत् । अरे रुधिरप्रिय, रुधिरप्रिय, इत एहि । ]

१२ ( ततः प्रविशति तथाविधो राक्षसः )

### ACT III

( Then enters a demoness in hideous dress )

**Demoness—**( Having laughed hideously. With gratification )

In feasting upon the flesh of men killed, a hundred pitchers have been collected [ filled ] with fat. And incessantly am I drinking blood. May the battle continue for a hundred years ! 1

( Dancing with glee ) If Arjuna achieves battle-work day after day, as on the day of the slaughter of the Sindhu-king then my house would have its store-room filled to overflowing ( *pariṣṭāpta* ) with flesh and blood. ( Having moved about and observed the quarters ) Now, where could indeed my Rudhirapriya have gone ? Well, I shall just call [ him ]. O Rudhirapriya, Rudhirapriya, come here.

( Then enters a demon of that kind )

राक्षस — ( श्रम नाटन )

पचगहदाण मशये जइ उण्हे लुहिले अ लब्धइ ।

ता एसे मह पलिदशमे वखणमेत्तं एव्व लहु णइशइ ॥ २ ॥

[ प्रत्यग्रहताना मास युद्युष्ण रुधिर च लभ्येत ।

तदेष मम परिश्रम क्षणमात्रमेव लघु नश्येत् ॥२॥ ]

( राक्षसी पुनर्व्याहरति )

राक्षस — ( आकर्ष्य ) अले के म शदावेदि । ( विलोक्य ) कह पिआ मे वशागन्धा । ( उपसृत्य ) वशागन्धे, कीश म शदावेशि ।

लुहिलाशवपाणमत्तिप लणहिण्डन्तखलन्तगत्तिप ।

शदाअशि कीश मं पिप पुलिशशहइशं हइ शुणीअदि ॥ ३ ॥

[ अरे वा मा शब्दायने । ( विलोक्य ) कथ प्रिया मे वसागन्धा । ( उपसृत्य ) वसागन्धे, कस्मान्मा शब्दायसे ।

३

रुधिरासुत्रपानमते रणहिण्डनसखलद्रात्रि ।

शब्दायसे कस्मान्मा प्रिये पुरपसहस हत श्रूयते ॥३॥ ]

राक्षसी—अल लुहिलपिआ, एद कबु मर तुह कालगादो पचगहदइश कइशवि

Demon—( *Gesticulating fatigue* )

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured then this my [ sense of ] fatigue would quickly vanish for only a moment at least ( *etā* ) 2

( *The demoness calls out again* )

Demon—( *Having heard* ) Oh who is calling out to me ? ( *Having seen* ) How, my beloved Vasāgandhā ( *Having gone near* ) Vasāgandhā why are you calling out to me ?

[ O you ] who are intoxicated with the beverage in the form of blood whose limbs are faltering owing to [ constant ] wandering in the battle, why do you call out to me ? Darling, it is learnt that a thousand men are killed 3

Demoness—O Rudhirapriya here indeed has been brought by me for your sake slightly warm (*karosva*) fresh blood, oily (*cikkam*) owing to the greasiness (*snshah*) of abundant fat, and

६ व्यापशिणो षड्वदवशाशिणेहचिक्कणं कोणं णवल्लहिलं अगमंशं अ आणीदम् ।  
ना पिवाहि णम् । [अरे रुधिरप्रिय, इदं खलु मया तव कारणात् प्रत्यग्रहतस्य  
कस्यापि राजपेः प्रभूतवसानेहचिक्कणं कोणं नवरुधिरमप्रमांसं चानीतम् ।  
तत् पिबेत् ।]

९ राक्षसः—( सपरितोषम् ) वशागन्धे, शुद्धु । शोहणं तुए किदम् । वलि  
अग्धि पिवाशिए । ता उवणेहि । [ वसागन्धे, सुष्टु । शोभनं वया कृतम् ।  
वल्लवदस्मि पिपासितः । तदुपनय । ]

१२ राक्षसी—अले लुहिलपिआ, एदिशे वि णाम हदणलगअतुल्लमशोणि  
अवशाशमुददुशंचले शंभले पडिभमन्ते तुमं पिवाशिएगिति अच्चलिअं  
अच्चलिअं । [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गमशोणितवसा-  
१९ समुद्रदुःसंचरे समरे परिभ्रमन्त्वं पिपासितोऽस्तीत्याश्चर्यमाश्चर्यम् । ]

राक्षसः—अइ शुत्थिदे, ण पुत्तशोअशन्तत्तहिअं शामिणीं हिडिम्वादेवीं  
पेक्खिदुं गदहि । [अपि सुस्थिते, ननु पुत्रशोकसंततहृदयां स्वामिनीं  
१८ हिडिम्वादेवीं प्रेक्षितुं गतोऽस्मि ।]

राक्षसी—लुहिलपिआ, अज्जवि शामिणीए हिडिम्वादेवीए घडुक्कअशोए ण  
उपदाइ । [ रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्वादेव्या घटोक्कचशोको  
२१ नोपशान्यति । ]

flesh about the heart ( *agramāmsam* ), belonging to some royal  
sage recently killed. Therefore quaff this off.

Demon—( *With gratification* ) Bravo, Vasāgandhā ! Well  
have you done I am awfully thirsty. So bring [ it ] near.

Demoness—O Rudhirapriya, wonderful [ indeed ] wonderful  
it is that while wandering about on even such a battle-field,  
to be sure ( *nāma* ) as has been rendered difficult of passage  
( *dussañcara* ) by an ocean of blood and fat of men, elephants and  
horses that are slain, you have become thirsty.

Demon—O [ you ] who are [ here ] well at ease, I say  
( *nanu* ) I had gone to see our Mistress Queen Hidimbā, whose  
heart is tormented by grief for her son.

Demoness—Rudhirapriya, does the grief of our Mistress  
Queen Hidimbā not get [ itself ] allayed yet ?

३९ राक्षसः—( सपरितोषमालिङ्ग्य ) शाहु शुग्धलिणिए, शाहु । इमिणा दे शुग्धलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शंविहाणेण अ प्पणहं मे जम्मदादिदम् । [ साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनय पुनः ]  
 ४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनुष्टं मे जन्मदारिद्यम् । ]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणेए किदे । [ रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् । ]

४३ राक्षसः—वशागन्वे, आणत्ते कलु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तमीमशेणइश पिट्टदोऽणुपिट्ठं शमले आहिण्डिट्ठवं त्ति । ता तइश अणुमग्गागामिणो हअमाणुशशोणिअणइ-

४८ दंशणपणहुवुमुक्खापिवाइशइ इह एअ मे शग्गलोओ हुवीअदि । तुमं वि विइशद्दा भविअ लुहिलवशाई कुम्भसहइशं शंचेहि । [ वसागन्वे, आन्नपः खन्वहं स्वामिन्या हिडिम्बादेव्या यया रुधिरप्रिय, अद्यप्रभृति त्वया आर्य-  
 ५१ पुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्थानुमार्गि-  
 गामिनो हतमानुपशोणितनदीदर्शनप्रनष्टबुमुक्खापिवाप्त्येवैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रन्धा भूत्वा रुधिरवसामि. कुम्भसहस्रं संचिनु । ]

Demon—( *Having embraced [ her ] with gratification* ) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the arrangement ( *samvidhānam* ) of [ i. e. made by ] our Mistress Queen Hidimbā to-day, my poverty [ which commenced ] from the [ moment of my ] birth has totally ( *pra* ) disappeared.

Demoness—Rudhirapriya, what kind of arrangement has been made by our mistress ?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress Queen Hidimbā, thus : ' Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [ mere ] sight of the river of blood belonging to men killed.' Be you at ease on your part and store up a thousand of pitchers with blood and fat.

१ ' संविहाएण ( सविभागेन ) ' २ ' संविहाए ( सविभागः ) '

राक्षस — वशागन्धे, कुदो शे उवशमे । केवल अहिमण्युशोअशमाणदुक्खाए  
 शुभद्रादेवीए जणशेणोए अ कध कध वि शमाइशाशीअदि । [ वसागन्धे,  
 २४ कुतोऽप्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या याज्ञमेन्य  
 च कथ कथमपि समाश्वास्यते । ]

राक्षसी — लुहिलिआ, गेण्ह पदं हत्थिशिलक्खवालशचिअ अग्गमंशोव-  
 २७ दशम् । पिआहि णवशोणिआशवम् । [ रुधिरप्रिय, गृहाणेतद्गुस्तिशिर, कगार,  
 सचितमप्रमासोपदशम् । पिव नवशोणित्तुमवम् । ]

राक्षस — ( तथा कृत्वा ) वशागन्धे, अह किअप्यहूद तुए शंचिअ लुहिल  
 ३० अग्गमश अ । [ वसागन्धे, अथ कियप्रभूत त्वया सचित रुधिरमप्रमान च । ]

राक्षसी — अंठे लुहिलिआ, पूवशचिअ तुम वि जाणाभि जेव । णवशचिअ  
 शिणु दाव । भअदत्तशोणिरहिं कुम्मे, शिन्धुयअवशाहिं कुम्मे हवे, दुवदम-  
 ३३ अहिवभूत्तिशवशोमदत्तवहीअमुहाण णलिन्दाण अण्णाण वि पाक्किदुपुलि-  
 शाण लुहिलमशेहिं पुलिदाइ घइशदाइ अशक्खाइं सन्ति मे गेहे । [ अरे  
 रुधिरप्रिय, पूर्वसचित त्वमपि नानाश्रेव । नवसचित शृणु तावत । भगदत्त  
 ३६ शोणित्तु कुम्भ, सिन्धुराजवसामि कुम्भो द्वो, दुपदमन्याधिप्रभृश्रव-  
 सोमदत्तवहीअप्रमुपाणां नरेन्द्रागामन्येवामपि प्राञ्चनपुरुपाणा नधिरमस-  
 श्रितानि घइशतान्यसव्यानि सन्ति मे गेहे । ]

**Demon**—Whence can [ there be ] the mitigation of her grief?  
 Only she is being consoled with great difficulty by Queen  
 Subhadra whose grief is equal [ to hers ] owing to grief for  
 Abhimanyu and by Yajnaseni.

**Demoness**—Take this condiment (*upadimśā*) of flesh about  
 the heart, collected in the skull of an elephant Drink the  
 beverage of blood

**Demon**—( *Having done so* ) Vasa-gandhā how great a quantity  
 of blood and excellent flesh has been stored by you ?

**Demoness**—O Rudhirapriya, you also know already the  
 previous collection. Just listen to the new store. One pitcher  
 [ filled ] with the [ profuse ] blood of Bhīṣmadatta, two pitcher  
 with the fat of the Sindhu king and innumerable hundreds of  
 vessels, filled with blood and flesh of kings chief among whom  
 are Drupada, lord of the Matsyas, Bhūriśravas, Somadatta and  
 Bāhikva, also of other ordinary men, are there in my house.

३९ राक्षसः—( सपरितोषमालिङ्ग्य ) शाहु शुग्घलिणिए, शाहु । इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए संविहाणेण अ प्पण्डं मे जम्मत्तालिद्दन् । [ साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनान्ध पुनः ]  
४२ स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् । ]

राक्षसी—लुहिलप्पिआ, केलिसे शामिणीए संविहाणए किदे । [ रुधिरप्रियः कीदृशं स्वामिन्या संविधानं कृतम् । ]

४५ राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीर हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तमीमशेणस्स पिट्टदोऽप्युपिट्ठं शमत्ते आहिण्डित्ठं त्ति । ता नस्स अणुमग्गागामिणो हअमाणुशशोणिअण्ड-

४८ दंशणपण्डुमुक्खापिवाशश इह एव्व मे शग्गलोओ हुवीअदि । तुमं वि विशद्दा भविअ लुहिलवशादि कुम्भशहस्सं शंचेहि । [ वसागन्धे, आज्ञतः खन्वहं स्वामिन्या हिडिम्बादेव्या यया रुधिरप्रिय, अद्यप्रमृति त्वया आर्य-

५१ पुत्रभीमसेनस्य पृष्टोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्यानुमार्ग-  
गामिनो हतमानुपशोणिनन्दीदर्शनप्रनष्टमुक्खापिपामस्येहेध मे स्वर्गलोको भविष्यति । त्वमपि विस्त्रय्या भूत्वा रुधिरवसामि कुम्भसहस्रं संचिनु । ]

*Demon*—( *Having embraced [ her ] with gratification* ) Bravo, good housewife, bravo ! By this excellent housewifery of yours and again by the arrangement ( *samvidhānam* ) of [ i. e. made by ] our Mistress Queen Hidimbā to-day, my poverty [ which commenced ] from the [ moment of my ] birth has totally ( *pra* ) disappeared.

*Demoness*—Rudhirapriya, what kind of arrangement has been made by our mistress ?

*Demon*—Vasāgandhā, I have indeed been ordered by our Mistress Queen Hidimbā, thus : ' Rudhirapriya, from to-day you ought to wander on the battlefield remaining ever at the back of my noble lord Bhīmasena.' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having been destroyed at the [ mere ] sight of the river of blood belonging to men killed. Be you at ease on your part and store up a thousand of pitchers with blood and fat.

१ ' संविहाएण ( सविभागेन ) ' २ ' संविहाए ( सविभागः ) '

५४ राक्षसी—लुहिलपिआ, किंनिमित्त कुमालभौमशेणदश पिट्टदो, आहिण्डी-  
आदि । [ रधिरप्रिय, किंनिमित्त कुमारभीमसेनस्य पृथत आहिण्ड्यते । ]

राक्षस—वशागन्धे, तेण हि शामिणा प्रिओदलेण दशशाशणदश लुहिल पादु  
५७ पडिणादम् । त च अहेहिं लखशेहिं अणुणविशिअ पादव्वम् ( विसागन्धे,  
तेन हि स्वामिना वृकोदरेण दु शासनस्य रुधिर पातु प्रतिज्ञातमे । तच्चास्माभी  
राक्षसैरनुप्रविश्य पातव्यम् । )

५० राक्षसी—(सहर्षम्) शाहु शामिणीए, शैशविहाणे मे भत्ता किदे ।  
[ साधु स्वामिनि, साधु । सुसविधानो मे भर्ता वृत । ]

( नेपथ्ये महान् कलकल )

६३ राक्षसी—(आकर्ष्य । ससन्नमम्) अले लुहिलपिआ, किं णु क्खु एशे महत्ते  
कलअले शुणीअदि । [ अरे रधिरप्रिय, किं तु खल्लेप महान् कलकल श्रूयते । ]

राक्षस—( दृष्ट्वा ) वशागन्धे, एशे क्खु धिट्ठजुण्णेण दोणे केशेशु आक  
६६ ट्ठिअ अशिरत्तेण वाजादीअदि । [ वसागन्धे, एष खल्लु धृष्टद्युम्नेन द्रोण  
केशेश्चावृष्यासिपुत्रेण व्यापाद्यते । ]

**Demoness**—Rudhirapriya for what purpose have you to wander ever keeping yourself at the back of [ i e closely behind ] Prince Bhimasena ?

**Demon**—Vasāgandha by that Master [ of ours namely, ] Vrkodara a vow of drinking the blood of Duśśasana has been taken And that blood has to be drunk by us demons after having entered into his body

**Demoness**—(With glee) Well [done] my Mistress well [done] My husband has been appointed to [carry out] a good [mission]

( A great tumult behind the curtain )

**Demoness**—(Having listened With confusion) O Rudhirapriya, why indeed is this great uproar being heard ?

**Demon**—(Having seen) Vasāgandhā here indeed Droṇa, having been dragged by the hair, is being killed by Dhṛṣṭadyumna with a sharp sword



राक्षसी—( सहर्षम् ) लुहिलपिआ, एहि । गच्छिअ दोणसु लुहिल  
६९ पिबह । [ रुधि(प्रिय, एहि । गवा द्रोणम्य ररि र पिवाव । ]

राक्षस—( समयम् ) वशागन्धे, बहगशोणिअ क्खु एद । गलअ दहन्ते  
दहन्ते परिशदि । ता किं एदिणा । [ वसागन्धे, ब्राह्मगशोणित सन्धेतत् ।  
७२ गल दहदहत् प्रविशति । तत् क्रिमेतेन । ]

( नेपथ्ये पुन. कलकल )

राक्षसी—लुहिलपिआ, पुणोवि एशे मइन्ते कळअळे शुर्णाअदि । [ रुधिर  
७३ प्रिय, पुनरप्य महान् कलकल श्रूयते । ]

राक्षस—( नेपथ्याभिमुखमवलोक्य ) वशागन्धे, एशे क्खु अइशत्यामे  
७४ आकडिदाशिवत्ते इदो एव आअच्छदि । कदावि दुवदशुदलोशेण अग्हेवि  
वागदइशइ । ता एहि अतिक्रमह । [ वसागन्धे, एष खञ्जत्यामा-  
कृटासिपुत्र इत एवागच्छति । कदाचिद् हुपदसुनरोपेणावामपि व्यापादपि  
ष्यति । तदेहि । अतिक्रमाव । ]

८१

( निष्क्रान्तौ )

प्रवेशक ।

**Demoness—**(*With glee*) Rudhirapriya, come on Let us go  
and drink the blood of Drona

**Demon—**(*With fear*) Vāsagandhā this is indeed the blood of  
Brāhmanā [It] enters [ the belly ], burning the throat [ while  
entering ]

(*An uproar again behind the curtain*)

**Demoness—**Rudhirapriya here [ there is ] a great uproar  
[ again ] is being heard again

**Demon—**(*Having looked towards the curtain*) Here indeed  
māthaman, with his sharp sword drawn is coming in this very  
tharōn Perhaps through anger against the son of Drupada he  
[ enters ] Come on then We shall move away.

(*Both go out*)

END OF INTERLUDE

आभिमर्षेण हिडिम्बादेवीए आगच्छिं कळेह ( स्वामिन्या हिडिम्बादेव्या

( तत प्रविशत्याऋष्टसङ्ग फलकलमारुणं पक्षध्यामा )  
अश्वरथामा—

ॐ नमो भगवते वासुदेवाय ॥  
ॐ नमो भगवते वासुदेवाय ॥  
ॐ नमो भगवते वासुदेवाय ॥  
कुतोऽद्य समरोद्धेयममृतपूर्व पुर ॥ ४ ॥

( विचिन्त्य ) ध्रुव गाण्डीविना साल्यविना वृकोदरेण वा यौवनद्रुपादतिमन्त  
मयादेन परिकीपितस्तात समुद्ध्वय शिष्यप्रियतामात्मप्रभावसदशमाचेष्टते ।  
तया हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यद्दस्त्रग्रहे  
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् साप्रतमम् ।  
लोके सर्वधनुष्मतामधिपतेर्ध्वानुरूपरूप  
प्रारब्ध रिपुघ्नस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

( Then enters Asvatthāman with sword drawn listening to  
the narrator )  
Asvatthāman—

- १ (पृष्ठतो विद्रोक्ष्य) तन्वा... , रथमुपगतनु। अथवाऽभिद्राना मन रथप्रतीक्षया ।  
 २ सशस्त्र एवाम्भि संजल... प्रमाभानुरेग... प्रप्रद विम्वक उद्योत सुल्पाभुना  
 ३ खड्गन । यावत् सेनमुपगतपामि । ( पश्चिम्ब । वामाक्षिम्बन्दन सूचयि वा )  
 अये, कथ ममापि नामा बल्यान्न ननग्मदो सप्रमोदनिर्भरस्थे तान्पश्चिमदशन-  
 ४ लालसम्पानिभित्तानि ममरगमनावत्रमुत्पादयन्ति । भयनु गच्छामि । (मावष्टम्भ  
 ५ परित्रम्याप्रना मिलाक्य च ) कथमवतीरित-वात्रयनाणमुच्चितसपुरुषोचित-  
 लजात्रेगुणाना विस्रतुस्वामिनः शङ्कपुत्रेना द्विदतुरङ्गनचरणचारिणान-  
 गणितनु उयश महशपरान्मव्रताना रणभूमि समन्तादप्रनामनामय महाादो  
 ६ उदानाम् । (निरूप्य) हा हा धिक्का... । कथमेत महारथा वणादयेऽपि  
 सनरात् पराडमुत्ता भवन्ति ) कथ नु तानापिष्टिनामपि ब्रलानापिनयम्या

( Having looked behind ) Who then is here ' Let [ him ] bring my chariot Or rather ' away with ( alam ) my waiting for a chariot now Armed I already am with this sword, shining with the splendour of a cloud filled with water and possessed of a handle ( isaru ) pure ( simlati ) gold ( kaladhautu ) which is easy to grasp Let me just descend on the field of battle ( Having moved about Having suggested [ by proper gesticulations ] the stirring of the left eye ) Oh ! or do evil omens create obstacle in going to the field of battle in the case of even me As with... who am filled with joy at the great festival of battle and who am eagerly longing to witness [ the display of ] the valour of my father ' Let it be I [ will ] do - ( Having moved about 'Vaughntly and looked in front ) How is it that this great uproar proceeds from the armies flying away on all sides from the field of battle the armies that have disregarded their duty peculiar to the warrior class that have discarded the veil ( araguntar ) of shame proper for good men that have [ rendered ] their carts petty ( laghu ) having forgotten the honour done to them by their master that [ usually ] fight on elephant horses and foot [ but ] that [ now ] count not their valour [ so ] worthy of the [ established ] reputation of their families ' ( Having observed ) Ah ! alas !e, voe ' How even these great chariot-warrior Karr... and others turn their faces away from the battle-field How possibly could this be the plight of... army's commander ( adhi thava ) by my father ? Well, I shall make [ them ] step O you kings the great mountains in protection the

भवेत् । भवतु, सस्तम्भयामि । भो भो कौरवसेनोसमुद्रवेलापरिपालनमहामहीधरा  
१ रेडन कृतममुना समरपरिव्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्या  
भयमिति युक्मितीऽन्यत प्रयातुम् ।  
अथ मरणमवश्यमेव जन्तो.

किमिति मुधा मलिनयश कुंरध्वे ॥ ६ ॥

अपि च ।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरोर्धायमाणे  
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरो सव्यधन्वीश्वराणाम् ।  
कर्णाल संभ्रमेण व्रज वृष् समर मुञ्च हार्दिक्यं शङ्कां  
ताते चाप्रद्वितीये बहति रणधुरं को भयस्यावकाश ॥ ७ ॥

( नेपथ्ये ) कुतोऽद्यापि ते तात ।

coastline ( *relā* ) of the ocean in the form of the Kaurava army,  
enough [suchly] enough of this thoughtlessness in leaving the  
battlefield

If having left (*apasya*) the battle field there were no fear of  
death then (*iti*) it would be proper to go away elsewhere  
from here But (*atha*) death, surely (*eva*) inevitably overtake  
[every] creature Why then (*iti*) do you make your reputation  
lunted for nothing ? 6

Moreover

While my father, playing the part of the submarine fire  
within (*antah aurtāyamanā*) the ocean resembling hostile armies  
which are consumed ( lit licked ) by his missiles that resemble  
flame and who is the senior (*guru*) of all the best bow-wielders,  
is here standing [in the capacity of] the Commander of the  
Forces, Karna away with excitement Kṛpa go to the battlefield,  
Hardikya give up [ all ] fear While my father, with his bow for  
his companion is bearing the brunt ( lit yoke *dhuram* ) of the  
battle what *scor*e is there for fear ? 7

( Behind the curtain ) Where is your father even now ?

अश्वत्थामा—( श्रुत्वा ) किं ब्रूय—‘कुतोऽद्यापि ते तात ’ इति । (सरोपम्)

३ आ क्षुद्रा भीरुः, कथमेव प्रल्पता न सहस्रधा न दीर्घमनया जिह्वया ।

दग्धु विश्वं दहननिरणेनोदिता द्वादशार्का  
वाता वाता दिशि दिशि न वा सप्तर्धा सप्त मित्राः ।

छन्न मेघैर्न गगनतले पुष्करावर्तकाद्ये  
पाप पापा कथयत कथं शौर्यराशे पितुर्मे ॥ ८ ॥

← ( प्रविश्य सभ्रान्त सप्रहार ) सूत -परित्रायता परित्रायता कुमार ।  
( पादयो पतति । )

३ अश्वत्थामा—( विलोक्य ) अये, कथं तातम्य सारथिरश्वसेन । आर्यः ननु  
त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत् परित्राणमिच्छसि ।

सूत—( उत्थाय । सञ्चरणम् ) कुतोऽद्यापि ते तात ।

**Asvatthaman—** ( *Having heard* ) What say you— Where is your father even now ? ( *With rage* ) Ah ! mean cowards ! how has your tongue not got it self shattered in a thousand ways when you rave in this way ?

The twelve suns have not arisen to burn down the universe with their scorching rays nor have the seven winds [each] divided into seven [that is forty nine in all] blown in every quarter; nor has the surface of the sky been overcast with clouds headed by the Puskaravartaka. How [then O] inful ones do you report ill ( *pāpam* ) regarding my father, the leap of bravery ?

( *Having entered in ex stement and with wounds on* ) Charioteer— Let the young master protect [me] protect [me] ( *falls at his feet* )

**Asvatthāman—** ( *Having seen* ) Oh how [he is] Asasena the charioteer of my father ! Worthy Sir why you are the charioteer of one who is capable of protecting the three world. Why [ then ] do you seek protection from me ?

**Charioteer—** ( *Rising Pathetic ill* ) Where is your father even now ?

६ अश्वत्थामा—( सावेगम् ) किं तातो नामास्तमुपगतः ।

सूत्र—अथ निम् ।

अश्वत्थामा—हा तात । ( मोहमुपगतः )

९ सूत्र—कुमार, समाश्रमिहि समाश्रमिहि ।

अश्वत्थामा—( लब्धसज्ञः । साक्षम् ) हा तात, हा सुतपत्न्य, हा लोकत्रयैकधनुर्, हा जामदग्न्याखसर्वस्वप्रतिग्रहप्रणयिन्, कास्ति । प्रयच्छ मे प्रतिवचनम् ।

१३ सूत्र—कुमार, अल्पव्यन्तशोकावेगेन । वीरपुरषोचिना विपत्तिमुपगते परिनिवमपि तदनुरूपेण वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१९ अश्वत्थामा—( अश्रुणि विमुच्य ) आर्य, कथय कथय कथ तादृमुज्ज्वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणा गुरुगदा भीमप्रिय प्राप्तवान्

*Asvatthāman—( With agitation )* Has my father, tell me ( *nāma* ), met his end ?

*Charioteer—*What then ?

*Asvatthāman—*Alas father ! ( *Faints away* )

*Charioteer—*Young master, take courage

*Asvatthāman—( With consciousness regained. With tears )*  
Alas, father, alas, [so] affectionate towards his son, alas the one bow-wielder in the three worlds [properly so called] alas, [you] who had an eager longing for accepting the all in all of Jamadagnya, namely, his missiles, where are you? Give me a reply

*Charioteer—*Young [my-master] away with the extreme vehemence of sorrow Your father having met death (*ripat ih*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him

*Asvatthāman—( Having shed tears )* Worthy Sir, tell [ me ], tell [ me ] how even my father, the ocean of that kind of bravery of arms, possibly ( *nāma* ) met his death ?

सूतः—शान्तं पापं, शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिद्वयालुं वृञ्जितं नयेनासूदितो जिष्णुना ।

सूतः—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुप्तेरेभ्यश्चतुर्थाद्द्रुहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महाह्रपाणेः

किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।

**Charioteer**—May sin be allayed, sin allayed !

**Asvatthaman**—

Was he [ then ], who was so compassionate to his pupils ( *anteās*—lit one who stays near ) overpowered, ( *āsādita* ) by Jisṇu [ that is Arjuna ], who [ probably had then ] abandoned [ all ] moral precepts ? 9b

**Charioteer**—How would [ it ] happen thus ?

**Asvatthaman**—

Was he brought within the sharp range of the edge of his Sudārśana by Govinda ? 9c

**Charioteer**—This also is not [ what has happened ].

**Asvatthaman**—

Indeed I fear not death of my father from [ i. e. at the hands of ] a fourth person different from these.

**Charioteer**—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [ him-self ] enraged, as with Dhūrjati ? But when, with his heart blocked ( lit, obstructed )

६ अश्वत्थामा—( सावेगम् ) किं तातो नामास्तमुपगत ।

सून—अयं विम् ।

अश्वत्थामा—हा तात । ( मोहमुपगत )

९ सूत—कुमार, समाश्वासिहि समाश्वाभिहि ।

अश्वत्थामा—( लब्धसङ्ग । साक्षम् ) हा तात, हा सुतसस्य, हा लोकत्रयैरु-  
धनुर्भर, हा जामदग्न्यास्त्रसर्वस्त्रप्रतिप्रहप्रणयिन्, कासि । प्रयच्छ मे प्रतिवचनम् ।

१३ सूत—कुमार, अत्यन्तशोकवेगेन । वीरपुरपोचितां विपत्तिमुपगते परिनि-  
धमपि तदनुरूपेण वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

१९ अश्वत्थामा—( अथूणि विमुच्य ) आर्य, कथय कथय कय तादृमुज-  
वीर्यसागरस्तातोऽपि नामास्तमुपगत ।

किं भीमाद् गुरुदक्षिणा गुरुगदां भीमप्रिय प्राप्तवान्

*Asvatthaman—( With agitation )* Has my father, tell me  
( *nāma* ), met his end ?

*Charioteer—*What then ?

*Asvatthaman—*Alas, father ! ( *Faints away* )

*Charioteer—*Young master take courage

*Asvatthāman—( With consciousness regained With tears )*  
Alas, father, alas, [so] affectionate towards his son, alas, the  
one bow-wielder in the three worlds [properly so called] alas,  
[you] who had an eager longing for accepting the all-in-all of  
Jamadagnya namely, his missiles where are you? Give me  
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*Asvatthaman—( Having shed tears )* Worthy Sir, tell [ me ]  
tell [ me ] how even my father, the ocean of that kind of bravery of arms, possibly (*nāma*) met his death ?

Did he, to whom Bhīma was dear [so much] obtain from Bhīma [ a blow with ] his heavy (*guru*) mace, as a gift to the preceptor (*guru*) ?



सून—शान्तं पापं, शान्तं पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुञ्जितनयेनासादितो जिष्णुना ।

सूनः—कथमेव भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य 'निशितं धारापथं प्रापितः

सूनः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यतः खलु गुरोरेभ्यश्चतुर्याद्द्रुहम् ॥ ९ ॥

सूनः—कुमार,

एतेऽपि तस्य कुपितस्य महाह्मसाणेः

किं धूर्जटेरिव तुलामुपयान्ति संरये ।

**Charioteer**—May sin be allayed, sin allayed !

**Asvatthaman**—

Was he [ then ], who was so compassionate to his pupils (*anteiāsī*—lit one who stays near) overpowered, (*āsādita*) by Jisnu [ that is Arjuna ], who [ probably had then ] abandoned [ all ] moral precepts ?

9b

**Charioteer**—How would [ it ] happen thus ?

**Asvatthaman**—

Was he brought within the sharp range of the edge of his *Sudārśana* by Govinda ?

9c

**Charioteer**—This also is not [ what has happened ]

**Asvatthaman**—

Indeed I fear not death of my father from [ i. e. at the hands of ] a fourth person different from these.

**Charioteer**—Prince,

Can even these bear comparison in battle with him, with a great weapon in his hand and [ himself ] enraged, as with *Dhūrjati* ? But when, with his heart blocked ( lit, obstructed )

शोकोपरद्गृहदयेन यदा तु शस्त्रं  
त्यक्तं तदास्य विहित रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुन कारण शोकस्यास्त्रपरित्यागस्य वा ।

सूत—ननु कुमार एव कारणम् ।

३ अश्वत्थामा—कथमहमेव नाम ।

सूत—श्रूयताम् । ( अश्रूणि विमुच्य )

~ अश्वत्थामा हत इति पृथ्यासूनुना स्पष्टमुक्त्वा  
स्वैरं शोके गज इति किल व्याहृत सत्यवाचा ।

तच्छ्रुत्वासौ दयिततनय प्रत्ययात् तस्य राक्ष

शस्त्राण्याजौ नयनसलिल चापि तुल्यं मुमोच ॥ ११ ॥ -

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथा मर्त्यपरित्यक्तजीवित, हा शौर्यरासे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । ( रोदिति । )

with sorrow, he laid down his weapon then was the extremely  
atrocious deed perpetrated on him by the enemy 10

**Asvatthaman**—But what was the cause of [ his ] sorrow and  
of the abandonment of weapon ?

**Charioteer**—Why the young Master himself [ was ]  
the cause !

**Asvatthaman**—How possibly could I myself [ have been  
the cause ] ?

**Charioteer**—Listen ( *Having shed tears* )

Having said distinctly **Asvatthāma** is killed ' by the son  
of Prtha [ that is, Yudhisthira ] the [ well known ] truth-speaker  
was uttered as I learn ( *kita* ) in an indistinct tone ( *staccato* )  
in the remaining part [ of his sentence ] *śese* [ the word ] ' the  
elephant ' Having heard that, he [ namely Drona ] to whom his  
son was [ so ] dear relying on [ the testimony of ] that King  
dropped down his weapons and his tears alike ( *tuḍyam* ) in the  
[ midst of the ] battle 11

**Asvatthāman**—Alas father alas [ you ] who were [ so ]  
affectionate towards your son alas [ you ] who in vain  
parted with your life for me, alas O heap of heroism alas [ you ]  
to whom your pupils were [ so ] dear alas [ you ] who had a  
partiality towards Yudhisthira. ( *Weeps* )

३ सूत — कुमार, अलमत्यन्तपरिदेवन्कार्पण्येन ।

अश्वत्थामा—

श्रुत्वा चर्धं मम मृत्या सुतवत्सलेन  
तात त्वया सह शरैरसर्वो विमुक्ता ।  
जीयाम्यहं पुनरहो भवता विनापि  
मृरेऽपि तन्मयि मुधा तव पक्षपात ॥ १२ ॥ ( मोहमुष्णत । )

सूत—समाश्वसितु समाश्वसितु कुमारः ।

( तत प्रविशति ३प । )

कृप — ( सोद्वेग निश्चस्य )

धिक्स्तानुज कुरपति धिगजातशत्रु  
धिग्भूपतीन् त्रिफलशस्त्रवृत्तो धिगस्मान् ।

**Charioteer**—Young Master enough 'ot the undignified conduct ( *karpanyam* ) in the form of [ indulging in ] excessive lamentation ( *paridevana* )

**Asvatthāman**—Having heard the [ news of ] my death, in a manner which was false, by you father, who were [ o ] affectionate towards your son, was abandoned your life along with your arrows I however, oh [ alas ] am alive even without you ' Your partiality towards me then though [ so ] cruel was in vain 12

( *Faints away* )

**Charioteer**—Let the Prince take courage take courage

( *Then enters Kṛpa* )

**Kṛpa**—( *Sighing with grief* )

He upon the Lord of the Kauravas along with his brother ,  
he upon Ajataśatru he upon the lords of earth that hold their  
arms in vain, he upon [ all ] by whom indeed was witnessed as

२. ( केशग्रह खलु तदा द्रुपदात्मजाया  
द्रोणस्य चाद्य लिखितैरिव वीक्षितो वै ) ॥ १३ ॥

तत् कथं नु खलु वत्समद्य दक्ष्याम्यथत्वात्मानम् । अथ वा हिमवत्सारगुरुचेनसि  
ज्ञातशोकस्थितौ तस्मिन् खलु शोकत्रेगमहमाशङ्के । किं तु पितु परिभ्रमस-  
३ दशमुपश्रुत्य न जाने किं व्यवस्यतीति । अथ वा

प्रकस्य तावत् पाकोऽयं दारुणो भुवि घर्तते ।  
केशग्रहे द्वितीयेऽस्मिन् न नि शेषिता प्रजा ॥ १४ ॥

विलोक्य ) तदयं वत्सस्तिष्ठति । यावद्दुपसर्पामि ( उपसृत्य । सम्भ्रमम् )  
वत्स, समाश्रसिहि समाश्रसिहि ।

३ अश्व-थामा—( सज्ञा न्वा । सास्रम् ) हा तात, हा सकलभुवनैकगुरो,  
( आमाशे ) युधिष्ठिर, युधिष्ठिर,

though by these who were drawn [ in a picture *likhitavā* ] the  
seizure of the hair of the daughter of Drupada at that time and  
of Drona to-day 13

How then can I possibly [ bear to ] see dear ( *atsak* )  
Asvatthaman to-day ? Or rather I do not indeed expect vehemence of grief in him whose heart is large and one possessed of the strength of the Himalaya mountain and who understands the [ usual ] state [ of affairs ] in the world But I do not know what he will resolve [ to do ] on hearing the undeserved insult to his father

Or rather,

Here there is [ already ] ( *itā at* ) [ to be seen ] on earth, the dreadful result of one [ seizure of hair ] [ And now ] at this second seizure of hair certainly the subjects will have none left alive [ from among them ] 14

( *Having seen* ) Here then is my dear boy I shall just approach [ him ] ( *Having approached With flurry* ) Dear boy, take courage take courage

Asvatth<sup>a</sup>man—( *Having recovered consciousness With tears* )  
Ala, father, alas the sole preceptor of the whole world ( *In the war* ) Yudhishthira [ O you ] Yudhishthira

आ जन्मनो न वितुषं भवता किलोक्तं  
 न द्वेक्षि यज्जनमस्त्वमजातशत्रुः ।  
 ताते गुरौ द्विजवरे मम भाग्यदोषात्  
 सर्वं तदेकपद् एव कथं निरस्तम् ॥ १५ ।

सूतः—कुमार, एष ते मातुल पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—( पार्श्वे विलोक्य । स्रवाणम् ) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना

य एकः शूराणां गुरुसमकण्ठनिकर्षणः । ८

प्रीहासाश्चित्राः सततमभवन् येन भवतः

स्वसुः श्लाघ्यो भर्ता क नु यत्तु स ते मातुल गतः ॥ १६ ॥

कृप — वत्स, परिगतपरिगन्तव्य एव भवान् । तदल्पव्यन्नशोकावेगेन ।

From your [ very ] birth, they say ( *kila* ), & He was never told by you. Since you hate no person therefore you are called Ajātsātru [ that is, one having no enemy ] How was all that, in a single step, through the defect in my fortune, thrown away ( *mrasta* )—[ to the winds by you ], in regard to my father, who was [ your ] preceptor and was an excellent Brahmapa ? 15

**Charioteer**—Young Master ! here your maternal uncle, Saradvata, is standing at your side

**Asvatthāman**—( *Having looked at his side* With tears ) Maternal uncle, maternal uncle,

Where indeed, tell me ( *nu* ), maternal uncle, has that praiseworthy husband of your sister gone?—[ the husband ] with whom, as the General of the armies, you went to the battlefield to day, who was the one means of removing ( *nikāṣaṅh* ) the tremendous itch ( *kaṇṭha* ) of the brave for fight and with whom you always used to have many kinds of jokes 16

**Kṛpa**—You certainly ( *eta* ) understaud what should be understood [ on such occasions ] Therefore why with the extreme vehemence of sorrow

१ ' परिगतः । परिगन्तव्य एव भवान् । '

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं  
३ तातमेवानुगच्छामि ।

कृप.—वत्स, अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम् ।

सूतः—कुमार, अलमृत्तिसाहसेन ।

६ अश्वत्थामा—आर्यं शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।

करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृपः—(कस यावदयं संसारस्तावत् प्रसिद्धेवैयं लोकयात्रा यत् पुत्रैः पितरो  
लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।)

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।

तस्योपकारे शक्तस्त्वं किं जीवन् किंमुतान्यथा ॥ १८ ॥

**Asvatthāman**—Maternal uncle, lamentation has already (ero) been given up by me. Here I follow my father himself who was [ so ] affectionate towards his son.

**Kṛpa**—Dear boy, improper is such a course of conduct for persons of your type,

**Charioteer**—Young master, have done with [ such ] extreme rashness.

**Asvatthāman**—Worthy Sāradvata,

Through fear of separation from me, my father went to the other world from here. I shall [ therefore ] accomplish for that loving father immunity from separation for ever [ by following him in death ].

17

**Kṛpa**—Dear boy, as this mundane existence is there [ as it is ], so long this custom ( *yātrā* ) of society will indeed be well-known, [ namely ], that fathers are to be served by sons even in both the worlds. See.

Would it be while being alive or otherwise [ that is, by putting an end to your life as you intend ] that you would be able to be of service ( *upakāraṇ* ) to him by offering a cavityful [ of water ] as libation, by [ other ] religious rites ( *ketnam* ) and by Śrāddha-rites ?

18

१७ करोमि विरहं तस्य वत्सलस्य

सूनः—आयुष्मन्, ययैव मातुल्यस्ते शारद्वतः कथयति तत् तथा ।

३ अश्वत्थामा—आर्य, सत्यमेवेदम् । किन्तुतिदुर्बहुत्वाच्छोकमारस्य नं शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद् गच्छामि तमेवोद्देशं यत्र तथाधि-  
धमपि पितरं द्रक्ष्यामि । ( उत्तिष्ठन् खड्गमालोक्य विचिन्त्य च ) कृतमद्यापि  
शस्त्रप्रहणविडम्बनया । भगवन् शत्रु,

गृहीतं येनास्तीः परिमवभयान्नोचितमपि

प्रभावाद्यस्याभून्न यलु तव काश्चन्न विषयः ।

परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्

विमोह्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

( परित्यक्तुमिच्छति )

( नेपथ्ये ) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिमं-  
वमुमुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

**Charioteer**—Long-lived one, exactly as your maternal uncle Sāradvata says, so it is.

**Asvatthāman**—Worthy Sir, this is indeed true. But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [ when ] separated from my father. Therefore I shall go to that very region where I shall see my father, though in that kind of condition, [ namely, that of death ] ( *Having observed his sword in rising and having thought* ) Enough of the mockery of continuing to hold a weapon even now. [ O ] divine weapon,

By him, by whom you were taken up through fear of [receiving] insults [ at the hands of others ], though you were not fit [ to be taken up by him ], and on account of whose prowess there was indeed none who could not be your object, have you been abandoned through grief for his son, but not through fear. Since [ O ] weapon. I shall also cast you off, [ therefore ] may there be welfare attending you!

19

( *Desires to cast off* )

( Behind the curtain ) O you kings, how is it that you all are indifferent to the insult offered by this murderous man (*nṛśimsa*) to the preceptor, the son of Bhāradvāja ?

१ अनःपरं ( ' सास्त्रमञ्जलिं बद्धा ' ) इति क्वचित्पाठः २ ' उन्मृजति '

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूत —(समयम्) जुमार, आसीद्य तस्य तेजोराशेर्देवस्य नवः परिभयावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरि-  
र्यागात् तथाविधेन क्षुद्रेणात्मा परिभावित । अथ वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा

शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।

स्फुरद्दिव्यास्त्रोवृष्टविणमदमत्तस्य च रिपो-

र्ममैवाय पादः शिरसि निहितस्तस्य न क्लरः ॥ २२ ॥

आ दुरात्मन् पाञ्चालपसद,

तातं शस्त्रग्रहणविमुख निश्चयेनोपलभ्य

त्यक्त्वा शङ्कां खलु विदधत पाणिमस्योत्तमाङ्गे ।

**Asvatthaman**—Was the head of my father rudely touched by [ that ] evil-souled [ man ] ?

**Charioteer**—( *In fear* ) Young Master, there was this unexpected ( *nata* ) descent of insult for the first time [ in the case ] of that divine personage who was a heap of lustre

**Asvatthaman**—Alas, my father, alas, [ you ] to whom your son was [ so ] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am Or rather,

On the body having been abandoned at the fore-front of the battle [ by my father ], with mind blinded by grief, a dog or a crow, or a son of Drupada [ for that matter ] might touch [ his ] head But here ( *ayam* ) my foot itself ( *eva* ) and not my hand, is planted\* ( *ni hitah* ) on the head of that enemy who is intoxicated ( *matta* ) on account of the intoxication ( *nada* ) of the riches ( *draime* ) in the form of [ an unending ] stream of divine ( *divya* ) missiles that are dazzling [ brightly, *sphurat* ]

22

Ah ! evil souled wretch of a Pancala,

Did Asvatthaman holding a bow in his hand and [ who thus is ] the wind at the time of the universal destruction in blowing off ( *utkopa* ) the cotton ( *tila* ) in the form of the army of Pandus



३ अश्वत्थामा—(आकर्ण्य । शनै शनै शस्त्र स्पृशन्) किं गुरोर्भारद्वाजस्य परिभव । ( पुनर्नपथ्ये )

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्  
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।  
मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशसं  
वृष्टद्युम्नः स्वशिविरमयं याति सर्वे सहध्वम् ॥ २० ॥

अश्वत्थामा—( सक्रोध सकम्पं च कृपसूतौ दृष्ट्वा ) किं नामेदम् ।

प्रत्यक्षमात्तधनुषा मनुजेश्वराणां  
प्रायोपवेशसदृशं व्रतमास्थितस्य ।  
तातस्य मे पलितमौलिनिरस्तक्राशे  
व्यापारितं शिरसि शस्त्रमशस्त्रपाणे ॥ २१ ॥

कृप—वत्स, एव किल जनः कथयति ।

*Asvatthaman—(Having listened Grasping the weapon slowly and slowly) What, an insult to the preceptor, the son of Bharadvaja !*

( Again behind the curtain )

Having laid his hand on the head hairy due to silvery hair of the preceptor Drona, the teacher of the three worlds who through grief had cast aside his weapon in the battle, and whose face was washed and [therefore] wet with tears from his eyes, and having perpetrated a murderous act Dhṛstadyumna here proceeds to his own camp [Can you] all put up with [this] ?

*Asvatthaman—( Having looked at Kṛpa and the Character with rage and tremor ) What possibly, does this mean ?*

Was [it really that] a weapon [was] caused to operate before the [very] eyes of kings that had taken up their bows on the head of my father which had surpassed the Kāśī flowers [in whiteness] with its crown ( *maulī* ) characterised by the grey of age ( *palitām* )—[head of my father] who was observing a vow similar to *prayopavesā* [that is sitting without food with a view to court death] and who had no weapon in his hand ?

*Kṛpa—Dear boy, thus as I learn, (kīla), people say*

अश्वत्यामा—किं तानस्य दुरात्मना परिमृष्टमभूच्चिरः ।

सूतः—(समयम्) कुमार, आसीद्यं तस्य तेजोराशेर्देवस्य नवः परिमवावतारः ।

अश्वत्यामा—हा तात, हा पुत्रप्रिय, मम मन्दमागधेयस्य कृते शस्त्ररि-  
त्यागात् तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा

परित्यक्ते देहे रणशिरसि शोकान्धमनसा

शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।

स्फुरद्दिव्यास्त्रौघद्रविणमद्मत्तस्य च रिपो-

र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालपत्तद,

तातं शस्त्रप्रहणविमुखं निश्चयेनोपलभ्य

त्यक्तया शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।

**Asvatthaman**—Was the head of my father rudely touched by [ that ] evil-souled [ man ] ?

**Charioteer**—( *In fear* ) Young Master, there was this unexpected ( *nata* ) descent of insult for the first time [ in the case ] of that divine personage, who was a heap of lustre.

**Āsvatthaman**—Alas, my father, alas, [ you ] to whom your son was [ so ] dear, by you who allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate that I am. Or rather,

On the body having been abandoned at the fore-front of the battle [ by my father ], with mind blinded by grief, a dog, or a crow, or a son of Drupada [ for that matter ] might touch [ his ] head. But here ( *ayam* ) my foot itself ( *era* ), and not my hand, is planted ( *ni-hatah* ) on the head of that enemy who is intoxicated ( *matta* ) on account of the inaturation ( *mūda* ) of the riches ( *drahiṣṭi* ) in the form of [ an unending ] stream of divine ( *divya* ) missiles that are dazzling [ brightly, *sphurat* ]. 22

Ah ! evil souled wretch of a Pāñcāla,

Did Āsvatthāman, holding a bow in his hand and [ who thus is ] the wind at the time of the universal destruction in blowing off ( *utkṣepa* ) the cotton ( *tūla* ) in the form of the army of Pāndus

अश्रुत्थामा करधृतघनु पाण्डुपाञ्चालसेना-

तूलोत्क्षेपप्रलयपवन किं न यात स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिष्यावादिन्, धर्मपुत्र, सानुनस्य ते किन्ने-  
नापहतम् । अथ वा किमनेनालीकप्रतिजिज्ञेतेतता । अर्जुन, सात्यके, बाहु-  
३ शालिन् वृकोदर, माधव, युक्त नाम भवता सुरासुरमनुजलोकैकधनुर्धरस्य  
द्विजन्मन परिणतवपसः सर्वोचार्यस्य विशेषतो भमपितुरमुना दुरदुक्कलकेन  
मनुजपशुना स्पृश्यमानमुत्तनाहमुपेक्षितुम् । अथ वा सर्व एवैते पातकिनः ।  
किमेतैः ।

वृत्तमनुमन एष्टं वा यैरिदं गुरपातकं

मनुजपशुभिर्निर्मर्यादैर्भवद्विरदायुधैः ।

नरकरिपुणा सार्धं तेषां स्रभीमकिरीटिना-  
मयमहमस्रुमेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रप्राम-  
कोविदे भवति ।

३ अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकृमागवेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलद्दलभास्वत्परशुना  
रुतं यद् रामेण श्रुतिमुपगतिं तन्न भवताम् ।

किमद्याश्वत्थामा तदरिचधिरासारविघ्नं

न कम क्रोधान्धः प्रभवति विधातुं रणमुखे ॥ २५ ॥

सूत, गच्छ त्वं सर्वोपकरणैः सांप्रामिकैः सर्वायुधैरुपेतं महाहवलश्रुणं नामास्त्र-  
त्यन्दनमुपनय ।

३ सूत.—यदाज्ञायति कुमारः । ( निष्क्रान्तः )

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नी सर्वेषामस्माकं

perpetrated, allowed, or witnessed this great sin, with weapons  
ready [in your hands]!

-24

Kṛpa—Dear boy, what is not possible in you, who shine with  
your [powerful] arms, who are equal to Bhāradvāja [in prowess]  
and who are well-versed in a number of divine missiles?

Asvatthāman—O you wretches of Ksatriyas, Pāndavas,  
Matsyas, Somakas and Māgadheyas,

Has not that which [Paraśu-] Rāma did with his axe dazzling  
like blazing fire, when the head of his father was touched, reached  
[the range (path) of] your ear? Is Asvatthāman, blinded with  
rage, not able to accomplish to-day, in the forefront of the battle,  
a [similar] feat in which a shower of the blood of his enemies  
would serve as food [to demons, etc.]?

25

Charioteer, go you. Bring our chariot, called Mahāhavalakṣma,  
equipped with all implements [and] all weapons of use in battle  
(sāmgrāṇika).

Charioteer—As the young master commands (Goes out)

Kṛpa—Dear boy, in the case of this dreadful fire of insult,  
which necessarily deserves to be avenged (lit counteracted) who

कोऽन्यस्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु-  
 ६ अश्वत्थामा—किमत परम् ।

कृप --सनापत्येऽऽभिषिच्य भवन्तमिच्छामि समरमुग्रमवतारयितुम् ।

अश्वत्थामा—(मातुल, परतन्त्रमिदमकिञ्चित्कर च ।)

कृप --वत्स, न खलु परतन्त्र नाकिञ्चित्कर च । पश्य । ।

भवेद्भीष्मद्रोणे धार्तराष्ट्रबल कथम् ।

यदि तत्तुल्यैकक्षोऽत्र भवान् धुरि न शुज्यते ॥ २६ ॥

कृतपरिकरस्य भवादशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यधि-  
 ३ श्चिबलम् । तदेव मन्थे परिकल्पिताभिषेकोपकरण कौरवराजो न चिरात् त्वामे  
 वाभ्यपेक्षमाणस्तिप्रतीति ।

अश्वत्थामा—यद्येव त्वरते मे परिभवानलदह्यमानमिदं चेतस्तप्रतीकार

else from amongst us all except yourself, is able to counteract [it successfully] ? But—

**Asvatthaman**—What [do you want to say] after this ?

**Krpa**—I desire to make you descend on the field of battle after having installed you in the [supreme] command of the army

**Asvatthaman**—Maternal uncle, this depends upon another and is moreover (ca) of no importance

**Krpa**—Dear boy, [it is] not indeed dependent on another nor is it unimportant either See

How will the army of the son of Dhrtarastra fare having neither Bhishma nor Drona in it, if you who move in an orbit (*kaksā*) similar to theirs are not appointed at the helm (*dhurt*) ? 26

Even the three worlds would not be able to stand in the way of a person like you when he would have girded up his loins; what then (*punch*) the army of Yudhishthira ? Therefore thus I think that the lord of the Kauravas, having made ready the (means or) implements (*upakaranā*) of installation, will be waiting in expectation of just your arrival in not a very long time

**Asvatthāman**—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation (lit counteraction) Therefore having gone

जलावागाहनाय । तदहं गत्वा तातवधुविपण्णमानसं कुरुपतिं सेनापत्यस्त्रयं-  
 ६. ग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । ( परिक्रामतः ।

( ततः प्रविशतः कर्णदुर्योधनौ )

दुर्योधनः—अङ्गराज,

तेजस्वी त्पिहृतवन्धुदुःखपारं

वाहुभ्यां व्रजति घृतायुधस्रवाभ्याम् ।

आचार्यः सुतनिधनं निशम्य संख्ये

किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दृश्यजेति ॥ यनःशोकान्धमनसा तेन विमुच्य  
 क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मूर्धवपरिग्रहः कृतः ।

I shall allay the torment of the lord of the Kurus, with his mind pained at the death of my father, by offering him the consolation of my solicitude (*pranayak*) to accept voluntarily the office of the Commander-in-chief of [his] army.

Kṛpa—Dear boy, thus [should] this [be]. Therefore let us go to that very region.

(*They both walk about*)

(*Then enter Karna and Duryodhana*)

Duryodhana—King of the Aṅgas,

One possessed of spirit goes to the shore (*pāra*) [of the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavak*) of weapons. Why did the Preceptor, having heard the death of his son in the battle, renounce his weapon [just] at the time of the seizure of a  
 "वैशंपायनः" ?

२२

Or rather, well has it been said by the learned (lit those who have applied them-selves very much) that one's nature is difficult of being renounced. Since, by him with his mind blinded by grief, having given up the sternness belonging to the character of a warrior was adopted the mildness [quite] natural to the Brāhmaṇa character.

३ कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधन.—कथं तर्हि ।

कर्ण —एव क्विलास्याभिप्रायो यथाश्चत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति ।

६ तस्याभावाद् बृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधन—( सशिर कम्पम् ) एवमिदम् ।

कर्ण —एतदर्थं च कौरवपाण्डवपक्षगतप्रवृत्तमहासम्राटस्य राजकस्य परस्पर-

९ क्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधन—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रमृल्यभिप्रायवेदिना न खराष्ट्रे

१२ वासो दत्त ।

दुर्योधनः—साधु अह्नराज, साधु ! निपुणममिहितम् ।

कर्ण —न चाय ममैकस्याभिप्राय । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

*Karna—Your Majesty, not indeed is this so !*

*Duryodhana—How then [ can this action be accounted for ] ?*

*Karna—Thus, I hear, was his intention namely ' I should crown Śvatiāhāman King of the [ whole ] earth ' Thinking ' owing to the absence of this it is useless for me, an old Brāhmana, to hold arms [ any longer ] ', he did so*

*Duryodhana—( With a nod of his head ) Thus this [ was ] !*

*Karna—And with this purpose was indifference shown by him to the slaughter of the principal men [ on our side ], expecting the mutual destruction of the [ entire ] body of princes who had commenced a great war due to [ some ] siding with the Kauravas and [ some others ] with the Pāndavas*

*Duryodhana—This is reasonable*

*Karna—And another thing, Your Majesty, even by Drupadya was not of his intention since [ their ] childhood residence in his kingdom was not granted to him*

*Duryodhana—Good, King of the Amgas, good. Cleverly has this been said [ by you ]*

*Karna—And this is not the opinion of me alone Others who have applied themselves closely [ to this matter ] also do not think this to be otherwise at all*

२९ दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्त्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।

सिन्धुराजमुपेक्षत नैधं चेत् कथमन्यथा ॥ २८ ॥

कृपः—( विलोक्य ) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छाया-  
यामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

३ ( तथा कृत्वा ) उभौ—विजयनां कौरवेश्वरः ।

दुर्योधनः—( दृष्ट्वा ) अये कथं कृपोऽश्रयामा च (आसनादवनीर्यं । कृपं प्रति)

गुरो, अभिवाद्ये । (अश्रयमानमुद्दिश्य ) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्य

क्लान्तैरिदं मम निरन्तरमङ्गमङ्गैः ।

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते

शोकेऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

( आलिङ्ग्य पार्श्वं उपवेशयति )

**Duryodhana**—Thus [ was ] this ! What doubt [ is there ] ?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, to the king of the Sindhus while he was being killed by Kirtin ? 28

**Kṛpa**—( *Having observed* ) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [ that is, Karpā ]. Let us then move near [ them ].

( *Having done so* ) Both—May the Lord of the Kauravas be victorious

**Duryodhana**—( *Having seen* ) Oh, how, Kṛpa and Aśvatthāman ( *Having got down from his seat. To Kṛpa* ) Worthy Sir, I salute you. ( *Referring to Aśvatthāman* ) Son of the Preceptor,

Come, [ you ] whose father was killed for our sake, embrace closely this body of mine with [ your ] languid limbs. This touch of your arms, [ so ] like that of your father's, undergoes a change in our hair, even in the midst of our grief. 29

( *Having embraced him, makes him sit by his side* )

१ ' शोकेऽपि यो महति निर्वृतिमादधाति ' इति केषुचित् पुस्तकेषु पाठः ।



( अश्वत्थामा बाष्पमुत्सृजति )

३ कर्ण.—द्वीणायने, अल्पव्यर्थमात्मान शोकानले प्रक्षेप्तुम् ।

दुर्योधन —आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितु सखा मे  
शस्त्रे यथा तव गुर स तथा ममापि ।  
किं तस्य देहनिधने कथयामि दु खं  
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृप —रत्स, यथाह कुरुपतिस्तथैवेतत् ।

अश्वत्थामा—राजन्, एवपक्षपातिनि त्वयि युक्तमेव शोकभार लघुर्तुम् । किं तु

मयि जीवति यत् तातः केशग्रहमवाप्तवान् ।

( कथमन्ये करिष्यन्ति पुत्रेभ्य पुत्रिण स्पृहाम् ॥ ३१ ॥

( *Asvatthāman sheds tears* )

**Karna**—Son of Drona, have done with throwing yourself too much in the fire of grief

**Duryodhana**—Son of the Preceptor, what is the difference between us two in respect of this great ocean of calamity ? See

To you he was father, to me he was father's dear friend, just as he was your preceptor in [ the science of using ] the arm so [ was he ] of me too How can I describe my grief at the destruction of his body ? Know it you yourself, with your mind having a heavy grief 30

**Kṛpa**—My boy, as the lord of the Kurus says, just so is this

**Asvatthāman**—Your Majesty, when you thus show partiality towards me it is but proper for me to lighten the burden of my sorrow But,

In so far as while [ yet ] I was alive, my father received [ the indignity of ] the seizure of his hair, how would other fathers entertain [ any ] hope from their sons ? 31

१ ' पुत्रेभ्योऽपुत्रिण ' इति पाठो दृश्यते क्वचित् ।

कर्ण — द्रौणायने, किमत्र क्रियते यदनेनैव संपरिभवपरिजागहेतुना-शस्त्र-मुसृजता तादृशीभवस्थामामा नीतः ।

३ अश्वत्थामा-अह्वराज, किमाह भवान् किमत्र क्रियत इति । श्रूयता यत् क्रियते ।

यो य शस्त्रं विभ्रति स्वभुजगुरुमदः पाण्डवीना चमूना  
 यो य पाञ्चालगोत्रे शिशुरधिक्रवया गर्भशय्या गतो वा ।  
 यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीप  
 क्रोधान्धस्त्रस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥३२॥

अपि च । भो जामदग्नयशिष्य कर्ण,

देश सोऽयमरातिशोणितजलैर्यस्मिन् हृदा पूरिता ०  
 क्षेत्रेदेव तथात्रिध परिभ्रमस्तातस्य केशग्रहः ।

**Karna**—Son of Drona what can be done in this case when by just him self, who was [ really ] the cause of the protection of all from insults was his body ( *ātma* ) reduced to that condition by renouncing his weapon ?

**Asvatthaman**—King of the Amgas, what do you say — ‘ What can be done in this case ? ’ Let what can be done be listened to

Who ever ( *yah yah* ) wields a weapon being possessed of great pride of his arms front among the forces of the Pandavas, who ever [ is there ] in the family ( *gotra* ), of the king of the Pancalas ( *Pandava* ) [ whether ] a boy, or advanced in age or [ even ] one lying ( *gatah* ) in the bed in the form of the [ mother’s ] womb who ever was a witness ( *saksi* ) to that [ heinous ] act [ the slaughter of my father stricken with grief and no longer wielding any weapon ] and who ever would act [ being ] against ( *prati-pah* ) [ me ] while I shall move on the battle-field, of every one—[ of this description ]—of even the Destroyer of the Worlds [ Himself ]—shall I blinded by rage be the destroyer 32

Moreover, O Karṇa pupil of the son of Jamadagni,

This is that [ same ] region where pools were filled with the waters of the blood of his enemies [ by Parāśurama ] the insult [ coming ] exactly from a member of the warrior caste is of the same kind [ of the nature of ] the seizure of the hair of the

तान्प्रेवाहितशस्त्रधस्त्रगुरूण्यस्त्राणि भास्यन्ति मे  
 ।यद् रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यस्ताधारणस्य ते वीरभावस्य  
 किमन्यत् सदृशम् ।

३ कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यसितः समरभरः । तद्रहमेवं  
 मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः । किं पुनर्योधिष्ठिरवल्गुम् ।  
 अतोऽभिपिप्यतां सेनाप्रत्ये ।

६ दुर्योधनः—सुपु, युज्यमानमभिहितं युष्मामिः । किं तु प्राक्प्रतिपन्नोऽयनयोऽ-  
 ह्वराजस्य ।

कृपः—राजन्, असदृशपरिवशोकसागरे निमज्जन्तमेनमह्वराजस्यार्थं नैशेपेक्षितुं  
 ९ युक्तम् । अस्यापि तदेवारिक्तुमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।

father; the same shining missile, mighty and voracious (*ghasmar*)  
 of the enemies' weapons belong to me (*me*). The infuriated  
 son of Droṇa will do just that which was done by Rāma. 33

**Duryodhana**—Son of the Preceptor, what else is appropriate  
 to your heroism of that kind, which is *not* had in common  
 with anybody else ?

**Kṛpa**—Your Majesty, very great indeed is the burden of war  
 that the son of Droṇa has determined to shoulder. Therefore I  
 thus think that having his loins girded up [that is, invested with  
 supreme command] by you, he would be able to destroy even the  
 three worlds. What then (*lit. again*) the army of Yudhishthira ?  
 Therefore let him be sprinkled [with holy water] in the position  
 of the Commander of your armies.

**Duryodhana**—Good, a thing that well suits [the occasion] has  
 been said by you. But this thing has already been promised to  
 the king of the Aṅgiras.

**Kṛpa**—Your Majesty, it is not at all (*etia*) proper, for the  
 sake of the king of the Aṅgiras, to ignore this [Aśvatthāman],  
 who is sinking in the ocean of grief caused by an unmerited in-  
 sult [to his father]. He too has to chastise the same family of  
 enemies. Hence, will it not cause him grief ?

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिवोधितः स्तुतिभिरद्य शेषे निशा-

मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।

इयं परिसमाप्यते रणकथाद्य द्रोःशालिना-

मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

कर्णः—( विहस्य ) वक्तुं सुकरमिदं दुष्करमध्यवसितुम् न ब्रहवः कौरवबलेऽस्य  
कर्मणः शक्ताः ।†

३ अश्वत्थामा—अङ्गराज, एवमिदम् । ब्रहवः कौरवबलेऽत्र शक्ताः किं तु  
दुःखोपहतः शोकावेगवशाद् ब्रवीमि न पुनर्वीरजनाधिक्येण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरण-  
६ मुचिनं नैवंविधा प्रलापाः ।

**Asvatthāman**—Your Majesty, what use is it to deliberate upon what is proper and what improper even now ?

To-day you will sleep during the night [so free from anxiety and soundly as to be] awakened with efforts by means of eulogies [sung by the birds]. Void of Keśava, void of the Pāṇdavas and with not a single Somaka in it, would the world become to-day. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed (lit. go away *apa-etu*) to-day. 34

**Karna**—( *Haring laughed* ) Very easy to say, [but] difficult to accomplish is this. Many in the Kaurava army are competent in regard to this act.

**Asvatthāman**—King of the Aṅgas, this is so. Many in the Kaurava army are capable of this. But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of insulting [other] warriors.

**Karna**—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field, with the weapon as his companion, [but] not ravings of this sort.

अश्वत्थामा -- (सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भमारभूत,  
आयुधानभिज्ञ, तानमयधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने  
वृत्तं यत् तेनाजा प्रतिदिनमियं वेत्ति वसुधा ।  
परित्यक्तं शस्त्रं कथमिति स सत्यमतधर-  
पृथासुनु साक्षी त्वमसि रणभीरो क नु तदा ॥ ३८ ॥

कर्ण -- (विहस्य) एव भीररहम् । त्वं पुनर्विक्रमैरस स्वपितरमनुस्मृत्य  
न जाने किं करिष्यसीति । महान् मे सशयो जात । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो  
न निवारयन्ति किमरीशुदायुधान् ।  
यदनेन मौलिद्वलनेऽप्युदासित  
सुचिर स्त्रियैव नृपचक्रसनिधौ ॥ ३९ ॥

**Asvatthāman**—( *In anger* ) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Radha, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father ! Or rather,

Whether cowardly or brave he had the strength of his arms well known in the three world. What was done by him, every day in the war, this [entire] earth knows. As to how he renounced his weapon, that son of Prthā, the keeper of the vow of truth, is the witness. Where, tell me (*nu*), O coward on the battle-field were you at that time? 38

**Karna**—( *Having laughed* ) Thus cowardly am I ! But I do not know what *you* having remembered your father, who had heroism as his sole essence would do ! A great doubt [about this] has arisen in me. Moreover, O fool,

If the weapon had been cast off [by him], do not [men] holding no weapon in their hand, ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman in the presence of the [entire] circle of prince, even when his head was being cut off ? 39

१ ' त्वं पुनर्विक्रमैरस । तव पितरमनुस्मृत्य महान् मे सशयो जात । '

अश्वत्थामा—( सक्रोधम् ) अरे रे राधागर्भभारभूत, सूतापसद, ममामि  
नामाश्वत्थामो दुःखिनस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुध  
सप्रत्येव भयाद् विहाय समर प्राप्तोऽस्मि किं त्वं यथा ।  
जातोऽहं स्तुतिवंशकीर्तनचिदां किं सारथीनां कुले  
शुद्धारातिरुताप्रियं प्रतिकरोम्यस्त्रेण नास्त्रेण यत्नः ॥ ३५ ॥

कर्ण—( सक्रोधम् ) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,  
निर्वीर्यं वा सर्वीर्यं वा मया नोत्सृष्टमायुधम् ।  
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

ॐ सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।  
देवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥८-

**Asvatthaman—( In anger )** O you, who became [merely] a  
burden to the womb of Rādhā, vile charioteer, you advise  
retaliation with tears [and] not with the weapon, even to me,  
Aśvatthāman, when grieved ! See

Is my weapon void of valour, like yours, owing to the  
effect of the utterance of a curse by the preceptor? Have I just  
now come away, having abandoned the battlefield, in fear, as you  
have done? Am I born in the family of charioteers, who are  
adept in repeating the genealogies [of kings] with praise that I  
shall counteract a wrong done by an insignificant enemy with  
tears [and] not with a missile? 35

**Karna—( In anger )** O you braggart, foolishly puffed up with  
the seizure of the arms in vain [O] chap,

Whether void of valour, or possessed of it by me has not  
been renounced my weapon, as it has been by your father,  
—unlike, with his arms, I, with, afraid, of the Pāṇḍava prince! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else]  
I am, [that is of not the least consequence] Birth in a [noble]  
family depends on fate manliness, however, depends on me 37

अश्वत्थामा—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारंभूत, आयुधानभिज्ञ, तानमर्थधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने  
 दृष्टं यत् तेनाज्ञौ प्रतिदिनमियं वेत्ति वसुधा ।  
 परित्यक्तं शस्त्रं कथमिति स सत्यत्रतधरः  
 पृथास्तुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥'

कर्णः—(विहस्य) एवं भीरुरहम् । त्वं पुनर्विक्रमेकरसं स्वपितरमनुस्मृत्य  
 न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुञ्जितमशस्त्रपाणयो  
 न निवारयन्ति किमस्त्रिदायुधान् ।  
 यदनेन मौलिदलनेऽप्युदासितं  
 सुचिरं स्त्रियेष नृपचक्रसंनिधौ ॥ ३९ ॥

*Asvatthāman—(In anger)* O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Rādhā, [you] who are ignorant of [the use of] weapons, you [make bold to] vilify even my father! Or rather,

Whether cowardly or brave, he had the strength of his arms well known in the three worlds. What was done by him, every day in the war, this [entire] earth knows. As to how he renounced his weapon, that son of Prthā, the keeper of the vow of truth, is the witness. Where, tell me (nu), O coward on the battle-field, were you at that time? 38

*Karna—(Having laughed)* Thus cowardly am I! But I do not know what you, having remembered your father, who had heroism as his sole essence would do! A great doubt [about

If the weapon had been cast off [by him], do not [men], holding no weapon in their hands, ward off enemies [who attack] with uplifted weapons—that by this [man] indifference was adopted for a long time, as by a woman, in the presence of the [entire] circle of prince's even when his head was being cut off?

अश्वत्थामा—(सक्रोध सकम्प च) दुरात्मन्, राजवृद्धभे, प्रगल्भ, सूतापसद,  
असबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा

द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।

तद्य भुजचलदर्पाभ्यायमानस्य वाम

क्षिरसि चरण एव न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति)

कृपदुर्योधनौ—गुस्पर्तुं मर्षय मर्षय । (निवारयत ।)

(अश्वत्थामा चरणप्रहार नाटयति ।)

कर्ण—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मह्मव,

जात्या काममवधयोऽसि चरणं त्विदमुद्धृतम् ।

अनेन लून खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवधयोऽहम् । इयं सा जाति परित्यक्ता ।  
(यज्ञोपवीतं छिनत्ति । पुनश्च सक्रोधम् )

*Asvatthaman—( With anger and with tremor ) Villain favour  
rite of the king, audacious, wretch of a character, you habituated  
to indulge in talking incoherently,*

*By that father of mine was not to day warded off the hand of  
the son of Drupada somehow, whether as he was grieved, or as he  
was cowardly [But] here this left foot [of mine] is being planted  
on your head, [you] who are being inflated with the pride of the  
strength of you arms Ward this off [if you can]* 40

*( Gets up to do so )*



अथ मित्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।

शस्त्रं गृहाण वा त्यक्त्वा मौलो वा रत्नयाञ्जलिम् ॥ ४२ ॥

( उभापि स्वदुर्माह्वान्बन्धुं प्रहर्तुमुद्यतौ । इषदुर्योधनो निवारयतः )

दुर्योधनः—कर्ण, शस्त्रप्रहणेनात्मन् ।

३ कृपः—कस्त, शस्त्रप्रहणेनात्मन् ।

अश्वत्यामा—मातुल, मातुल, किं निवारयसि । अयमपि ताननिन्दाप्रगल्भः  
सूतासप्तदो घृष्टयुन्नक्षमात्येव ।

६ कर्णः—राजन्, न सन्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वरवज्ञया ।

अत्रासितानां क्रोधान्धैर्मवत्येषा विकृत्यया ॥ ४३ ॥

अश्वत्यामा—राजन्, मुञ्च मुञ्चैनन् । आसादयतु मद्भुजान्तरनियेषदु-  
ल्भमसूनामवसादनन् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत् स्वमेनं ताना-

To-day I make Kiritin's false to his solemn declaration !  
Take up your weapon, or having given it up fold your hands on  
your head. 42

( Even both, drawing their swords, become ready to strike at  
each other. Kṛpa and Duryodhana prevent them )

Duryodhana—Karna, have done with taking up the weapon.

Kṛpa—Dear boy, have done with taking up the weapon.

Asvatthāman—Maternal uncle, [ O ] maternal uncle, why do  
you ward [ me ] off ? This wretch of a charioteer also is audacious  
[ enough ] to vilify my father, is indeed a partisan of  
Dhṛtadyumna.

Karna—Your Majesty, indeed I should not be warded off.  
On the part of the dull, [ when ] neglected in contempt by the  
magnanimous-in-spirit and when they are not frightened away  
[ by them ] by being blinded with anger, there does make place  
such a bragging. 43

Asvatthāman—Your Majesty, leave him. Let him suffer the  
annihilation of his life, [ so ] easy to be obtained by being  
crushed in the space between my arms. Moreover, Your Majesty-  
that through affection or through [ anxiety for accomplishing ]

३ धिक्षेपकारिणं दुरात्मान मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य ।

पापप्रियस्तव कथं गुणिनः सखाय

सूतान्वय शशधरान्वयसंभवस्य ।

हन्ता किरीटिनमह नृप मुञ्च कुर्या

० क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ ( प्रहर्तुमिच्छति )

कर्ण—( खड्गमुद्यम्य ) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि ।

राजन्, मुञ्च मुञ्च । न खल्वह वारयितव्य । ( हन्तुमिच्छति )

( दुर्योधनकृपौ निवास्यत ) —

दुर्योधनः—कर्ण, गुरुपुत्र, क्रोडयमद्य युयोर्युव्यामोहः ।

कृप + वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति क्रोडय व्यामोहः । स्वबलव्यसत

६ चेदमस्मिन् काले राजकुलस्यास्य युष्मत् एव भवतीति वाम. पन्थाः ।

the object [ you have in view ] you desire to shield this evil souled man, who is indulging in the vilification of my father, from me, then both [ these purposes ] too are certainly vain See

How could this sin-lover born in the family of charioteers be a friend of yours, who are [ so ] meritorious and born in the family of the moon ? I shall kill Kirita Leave him [ O ] King Let me to-day through anger make the world void of Karna and void of the son of Prtha 44

( Desires to strike )

Karna—( Raising up his weapon ) O braggart, wretch of a Brāhmana, here you will be no more ! Your Majesty, leave [ me ] leave [ me ] indeed I should not be warded off ( Desires to kill )

( Duryodhana and Kṛpa ward them off )

Duryodhana—Karna son of the Preceptor, what great infatuation is this on the part of you two, to day ?

Kṛpa—Dear boy, quite another is the matter in hand, [ while ] your vehemence is [ directed ] elsewhere ! So, what powerful infatuation is this ? And [ what ] a wrong turn [ have events taken ] since this calamity to its own ( spy ) army of this royal family arises from you yourselves at this time !

अश्वत्थामाः—मातुल, न लभ्यतेऽस्य कट्प्रलापिनो रथकारकुलकलङ्कस्य दर्पः  
शानयितुम् ।

९ कृपः—वत्स, अकालः खलु स्ववलप्रधानविरोधस्य । । R. c

अश्वत्थामा—मातुल, यथेवन् -

• अयं पापो यावन्न नियनमुपेयादरिचरैः  
परित्यक्तं तावन् प्रियमपि मयास्त्रं रणमुखे ।  
बलानां नाथेऽस्मिन् परिकुपितमीमांजुंनभये  
समुत्पन्ने राजा प्रियंस्त्रयलं धेत्तु समरे ॥ ४५ ॥ (सङ्गच्छति)

कृपः—( विहस्य ) कुलक्रमाग्नमेवैतद् मवाद्दशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे, अरित्यक्तमपि मवाद्दशैरायुधं चिरपरित्यक्तमेव  
३ निष्कलत्वात् ।

*Asvatthāman*—Maternal uncle, can I not get [ this opportunity ] of cutting the pride of this bitter-speaking [ man ], who is a blot on the family of the wheel-wright ?

*Kṛpa*—Dear boy, this indeed is no [ proper ] time to oppose the Chief of our armies.

*Asvatthāman*—Maternal uncle, if so,

So long as this sinful man has not met his death by the arrows of his enemy, so long have I abandoned my weapon, dear though [ it is to me ], in the forefront of the battle. While he is the Lord of the armies [ and ] when fear from the enraged Bihma and Arjuna would have arisen, let the King understand the [ poverty of the ] strength of his dear friend !

45

( *Casts off his sword* )

*Karna*—( *Having laughed* ) This is surely what has come in due order in your family, this which is known as the abandonment of the weapon.

*Asvatthāman*—Why, O [ you ], the weapon, though not cast off by people like you is indeed as [ good as ] cast off since long, because of its uselessness.

कर्ण—अरे मूढ,

धृतायुधो यावद्दह तावदन्यै किमायुधै ।

यद् वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(नेपथ्ये) आ दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य मत्समुखीनभागतोऽसि । क्षुद्रपशो, केदानीं गम्यते ! अपि ३ च । भो भो राधेयदुर्योधनसौमल्लग्रभृतय पाण्डवत्रिद्वेषिणश्चापपाणयो मान धना शृण्वतु भवन्त ।

( कृप्या येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा  
येनास्या शरिधानमप्यपहत राज्ञा गुरूणा पुर ।  
यस्योर स्थलशोणिनासवमह पातु प्रतिज्ञातवान्  
सोऽय मद्भुजपञ्जरे निपतित सरक्ष्यता कौरव्ये ॥ ४७ ॥ )

( सर्व आकर्षयन्ति । )

Karna—O fool

As long as I wield my weapon so long ( *tu at* ) what use are other weapons ? Or with what will that be accomplished which is not accomplished by my missile ? 46

( Behind the curtain )—Ah evil souled one ! [ you ] associated with the great sin of dragging the hair and garment of Draupadi [ you ] wretch of a Dhartarastra indeed after a long time you have come face to face with me [ You ] mean brute where would you go now ? Moreover O you enemies of the Pandavas son of Radha [ that is Karna ] Duryodhana Saubala and others [ you ] who hold bows in your hands and with your pride as your wealth may you hear

Here that Kaurava has fallen in the trap ( lit cage ) of my arms Let him be saved [ Kaurava ] by whom best of a man the daughter of the Pancala king was dragged by her hair by whom was removed even her garment in the presence of princes [ and ] elders and the wine of the blood from whose broad chest I vowed to drink 47

( All listen )

१ ' मत्समुखीगतोऽसि ' २ ' कौरवा '

अश्वत्थामा—(सौम्यासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणो  
३ पहासिन्, भुजङ्गारिरक्षितसकृत्लोक, ( ' धृतायुध ' ३।४६ इति पठित्वा ।  
इदं तदासनतरमेव सवृत्तम् । रक्षेन् साप्रत मीमाद् दुःशासनम् । —

कर्ण—आ, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य त्रयामप्या-  
६ क्रमितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि ( निष्क्रान्त । )

अश्वत्थामा—राजन् कौरवनाय, अभीष्मद्रोण सप्रति कौरवमालोडयन्ती  
भीमार्जुनी राधेयेनैव विप्रेनाय्येन वा न शक्यते निवारयितुम् । अत स्वयमेव  
९ भ्रातुः प्रतीकारपरो भव । —

दुर्योधन—आ, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि  
जीवति शस्त्रपाणी वत्सस्य त्रयामप्याक्रमितुम् । अस्त, न भेतव्यं न भेतव्यम् ।  
१२ क कोऽत्र भो । रथमुपनय । ( निष्क्रान्त । )

( नेपथ्ये क्लृप्तः । )

**Asvatthāman**—( *Ironically* ) King of the Amgys, Commander of the armies pupil of Jamadagnya you who deride Drona [ you ] who have protected the whole world by the strength of your arms ' ( *Having recited* in 46 ' As long as I wield my weapon etc ) Here that has happened quite near Protect now this Dussasana from Bhima !

**Karna**—Ah what power has Virhodara even to cross the shadow of Dussasana while I am alive ? Young Prince fear not, fear not Here have I come ( *Goes out* )

**Asvatthāman**—You Majesty Lord of the Kauravas by the son of Radha or by another of his kind, Bhima and Arjuna, violently agitating the Kaurava army, now void of Bhishma and Drona cannot be warded off Hence be yourself in person intent upon counteracting [ the danger ] to your brother

**Duryodhana**—Ah is there on the part of the evil-souled son of Wind, or on that of [ any ] other, strength [ enough ] to cross even the shadow of my dear brother, while I am alive with the bow in my hand ? Dear brother fear not, fear not Hallo who is there ho ? Bring [ me ] my chariot ( *Goes out* )

( *A tumult behind the curtain* )

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, रावेयनोधनशादनार्यमस्माभिगचरितम् । अतस्वमपि तावदस्य राज्ञ  
पार्श्ववर्ती भव ।

३ कृप.—गच्छाम्यहमत्र प्रतिविधातुम् । भग्नानपि शिविरसनिवेशमेव प्रतिष्ठ-  
ताम् । ( परिक्रम्य निष्क्रान्तौ )

इति तृतीयोऽङ्कः.

Even when the blood of Duṣṣā-ana was being drunk in-  
difference was resorted to [ by me ] What other good can I do  
to Duryodhana in battle ' 49

Maternal uncle, by us an unworthy behaviour has been in-  
dulged in owing to in the influence of anger against the son of  
Rādhā So, you on your part (*apī*) be quickly (*tā*) at the  
side of this King

Kṛpa—[ Here ] I go to counteract in this [ situation ] You  
on your part should start for just the vicinity of the camp

( *They both walk about and go out.* )

END OF ACT III

अश्वत्थामा—(सप्तभ्रमम्) मातुल, वष्ट कष्टम् । एष भ्रातु प्रतिज्ञा-  
 ११ भङ्गमीर किरीटी सम दुर्योधनराधेयौ शरपरैरभिद्रवति । सर्वथा पीत दुःशा-  
 सनशोणित भीमेन न खलु विषहे दुर्योधनानुजस्यैना त्रिपत्तिमवलोकयितुम् ।  
 अनृतमनुमत नाम । मातुल, शस्त्र शस्त्रम् । ४

‘सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।

भीमाद् दुःशासनं त्रातु त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(नेपथ्ये) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुल्लङ्घितपूर्वमुल्ल-  
 ३ङ्घयितुमर्हसि । =

कृप—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति । =

अश्वत्थामा—कथमियममानुषी वाग्दानुमनुते सप्रामावतरणं मम । सर्वथा  
 ६ पाण्डवपक्षपातिनो देवा । भो, वष्ट कष्टम् । =

**Asvatthaman—**( *In excitement* ) Maternal uncle, alas, [ oh ]  
 alas ! Here Kiritin, apprehensive of the non fulfilment of his  
 brother's vow, is simultaneously attacking Duryodhana and the  
 son of Radha By all means drunk has been the blood of Duśśasana  
 by Bhīma ! Indeed I cannot bear to see this calamity befalling  
 Duryodhana's younger brother ! Indeed [ *nāma* ] falsehood is  
 accepted [ by ] me Maternal uncle, a weapon, a weapon

Falsehood is preferable to even truth [ in such a crisis ] Fire  
 upon heaven Let hell be my lot ( *me* ) The weapon, though cast  
 off, is as [ good as ] not cast off for [ the purpose of ] saving  
 Duśśasana from Bhīma 48

( *Desires to grasp the weapon* )

( *Behind the curtain* )—[ O ] high-souled [ man ], son of  
 Bharadvaja indeed it behoves you not to transgress your truthful  
 word, which has not been transgressed before

**Kṛpa—**Dear boy, a bodiless voice saves you from falsehood !

**Asvatthaman—**How, this other-than human speech consents  
 not to my descent on the battlefield Verily, the gods are on the  
 side of the Pandavas ! Oh, alas, alas !

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।

दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, रावेयकोधवशादनार्यमस्माभिगन्नरितम् । अनस्वमपि तायद्रम्य राज्ञ  
पार्श्ववर्ती भव ।

३ कृप — गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिविरसनिवेशमेव प्रतिष्ठ-  
ताम् । ( परिक्रम्य निष्क्रान्तो )

इति तृतीयोऽङ्कः.

Even when the blood of Duśśana was being drunk in-  
difference was resorted to [ by me ] What other good can I do  
to Duryodhana in battle ? 49

Maternal uncle, by us an unworthy behaviour has been in-  
dulged in owing to in the influence of anger against the son of  
Radha So, you on your part ( *api* ) be quickly ( *śīat* ) at the  
side of this King

Kṛpa — [ Here ] I go to counteract in this [ situation ] You  
on your part should start for just the vicinity of the camp

( *They both walk about and go out.* )

END OF ACT III



## चतुर्थोऽङ्कः

( ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्याधनमपहरन् सतः । )

३ ( सतः ससभ्रमं परिक्रामति । )

( नेपथ्ये ) भो भो, बाहुबलवलेपप्रवर्तिनमहासमरदोहदा कौरवपक्षपातगुणी-  
द्वन्द्वप्राणद्विणसत्त्वया नरपतय, सस्तभ्यन्ता निहतदुःशासनपीतावशेषशोणित-  
दं स्नपितवीभस्त्वेपवृकोदरदर्शनभयपरिस्खल-प्रहरणानि रणात् प्रवृन्ति बलानि ।

सून — ( विलोक्य ) कथमेव धवलचपलचामरचुम्बितकनकमण्डलुना शिख-  
रुववृद्धवैजयन्तीसूचितेन हतगजबाजिनरुलेवरसहस्रसमर्दविषमोद्गातकृतकल-  
९ कलकिङ्किणीजौलमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसर प्रवृत्तनाल-

### ACT IV

( Then enters a charioteer coming away Duryodhana, who is unconscious through wounds and is lying in his chariot ) -

( The charioteer moves about in confusion )

( Behind the curtain )—O you lords of men who have commenced this great war [ the object of ] your eager desire in the pride (*atalepa*) of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kurus let the force running away from the battlefield be stayed—[ the force ] with their weapons slipping [ from their hands ] through terror at the sight of Viradara whose die is disgusting (*lil hatsa*) in consequence of its being bathed in the blood of Dussasana who has been slain [ blood ] that remained after its having been drunk.

**Charioteer**—( Having observed ) How here is Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops (*aksu*) and who is encouraging the army on our side that is flying away, is proceeding in his chariot towards the king of the Amra, who is attacked by Kuntin,—[ Kṛpa ] with his chariot the golden pots [ of water ] in which are kissed by the white waving (*capila*) chowries, which is indicated [ to be his ] by the banner (*carjanyuti*) fastened at its top which is possessed of a garland of a number (*salam*) of bells that are creating a jingling sound at [ every ] jolting (*uddhat*) on the [ ground rendered ] uneven with a confused mass (*sumardak*) of

वल्गुमाश्वासयन् वृष किरीटिनाभियुक्तमङ्गराजमनुमेरिति हन्ति, जातम्सद्द्र-  
लानामवलम्बनम् ।

१२ (नेपथ्ये । क्रुद्धक्रान्तरम्) भो भो , अस्मदर्शनभयस्वलितरामुक्त्रपाणतो-  
मरशक्तयः कौरवचमूढा पाण्डवपक्षपातिनश्च योधा , न भेत्स्य न भेत्स्यन् ।  
अयमह निहतद् शासनपीवरोर स्थलक्षतजासयानमदोद्धतो रभसगामी स्तोका-  
११ पश्चिप्रतिज्ञामहोत्सव कौरवराजस्य दूननिर्जितो दासः पार्थमध्यमो भीमृन्नेन  
सर्वान् भयत साक्षीकरोमि । श्रूयताम् ।

राज्ञो मातघनस्य क्रुद्धक्रभ्रतो दुर्योधनस्याग्रतः.

प्रत्यक्ष बुध्वान्धुस्य च तथा कर्णस्य शल्यस्य च ।

पीत तस्य मयाद्य पाण्डुपदधूकेशाम्बराकर्षिण

कोष्ण जीयत एव तीक्ष्णकरजभुण्णादखुण्वक्षसः ॥ १ ॥

thousands of the bodies of slaughtered elephants, horse and men O joy ! Support for our armies has [now] arisen

(Behind the curtain. After an uproar) Oh ! O you warriors (*bhōta*) in the army of the Kauravas whose bows, word, javelins (*tom'raḥ*) and *sak'is* [a kind of missiles] have dropped down through terror at our sight and [you] warrior on the side of the Pandava fear not fear not Here I, Bhishma the middle son, of Prthā the slave of the Kaurava king won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the belly (*piṭṭā* lit well developed) chest of Dussāsana, slaughtered [by me] who am rushing with impetuosity (*val'hasa*) and the great festivity (*mahotsava*) of whose vow remains [but] a little [in that I have yet to kill Duryodhana] make you all [my] witness May [this] be heard

In front of King Duryodhana, having pride as his treasure and holding a bow [in his hand] before the [very] eyes of the kinsmen of the Kurus and similarly [before those] of Kuntī and Śalya, has been drunk by me to-day the warm blood from the chest torn open by my sharp nail of him while even he was alive, who had dragged the hair and garment of the wife of the Pāndavas [in the assembly of kings]

१ ' मृगत ', ' मिश्र ' इत्यपि क्वचित् पाठः ।

सुत — (श्रुत्वा । समयम्) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहा-  
 वनोद्घातमारतो मारुति । अनुपलब्धसङ्गश्च महाराज । भवतु । दूरमपहरानि  
 ३ स्यन्दनम् । कदाचिद्दुःशासन इत्यस्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरित  
 परिक्रम्यावलोक्य च) अये, अयमसौ सरसीसरोजविलोडनसुरमिश्रीतलमातरि-  
 ष्वसवाहितसान्द्रक्रिस्तलयो न्यमोवपादर्षि । उचिता विश्रामभूरिय समरव्यापार-  
 ६ विनस्य वीरजनस्य । अत्र स्थितश्चायाचिततालवृन्तेन हरिचन्दनच्छटाशीतले-  
 नाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतङ्गमो भविष्यति  
 महाराजः ह्यनकेतुश्चाय रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेश  
 ९ रूपयित्वा) क. कोऽत्र भोः । (समन्तादवलोक्य) कथं न कश्चिदत्र परिजनः ।

**Charioteer**—( *Having heard. In terror* ) Ah, how, quite near ( he  
 arrived ) the wicked-souled son of Wind who is the portentous  
 wind to the great forest in the form of the Kurava prince.  
 And His Majesty has not [ yet ] recovered consciousness ! Let  
 it be [ so ]. I shall take the chariot far away Perhaps is on  
 Dussasana, [ so ] on the one side, this savage ( anūryah ) may  
 perpetrate a savage deed ! ( *Having moved about quickly and  
 observed* ) Oh ! here is this banyan tree, with its thick foliage  
 set in motion by the breeze, cool and fragrant owing to its  
 shaking the lotuses in the lake A suitable resting place is this  
 for heroes, fatigued with operations in the battle And staying  
 here His Majesty will have his fatigue removed by this wind  
 from the lake, which is [ as it were ] an unsought-for fan, which  
 is cool like a mass ( *chāṭā* ) of Haricandana paste which is  
 fragrant without any effort- [ to make it so ] and which is  
 [ moreover so ] suited for [ this ] development [ namely, the  
 fainting ] in his condition And this chariot which has its  
 banner cut will enter the shade without being impeded quite  
 easily ( *eva* ) ( *Having gesticulated entranced* ) Halloa ! who is here  
 ho ! ( *Looking around* ) How, [ is ] there no attendant here ? Surely,  
 at the sight of Virkodara of that kind and through apprehension

१. ' अत्रस्थोऽयं मयोपवीक्षितता ' २. २ ' यस्य स्थाने ' च ' इति पठ्यते नवचित् ।

नून तथापि तस्य वृद्धोदरस्य दर्शनादेव निधस्य च स्वामिनखासेन शिवि (सनि-  
वेशमेव प्रविष्टः । कष्ट भो , कष्टम् ।

• द्रुत्वा द्रोणेन पार्थाद्भयमपि न संरक्षितः सिन्धुराजः •  
शूरं दुःशासनेऽस्मिन् हरिण इव वृत्तं भीमसेनेन कर्म ।  
दुःसाध्यमप्यरीणां लघुमिव समरे पूरयित्वा प्रतिह्नां ०  
नाहं मन्ये सकाम कुरुकुलविमुख दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य) कथमद्यापि चेतना न लभते महाराजः । भो , कष्टम् ।

(नि.श्वस्य)

मदकलितकरेणुभज्यमाने  
विपिन इव प्रकटकशालशोषे ।  
हतसकलकुमारके कुलेऽस्मि  
स्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

(*trashed*) regarding their master who is reduced to such a condition [all attendants] have entered the site of the camp itself  
Alas, oh, alas !

By Droṇa, on even having given freedom from fear, the king of the Sindhus was not saved from the son of Prtha. Here on Duśśasana as on a deer, has been perpetrated an atrocious deed by Bhimasena. Having fulfilled on the battle-field the vow of the enemies even though it was difficult of accomplishment as though it were a trifling Fate, which is averse to the family of the Kurus, is not, I think, satisfied even with this much! 2

(*Having looked at the King*) How is it that His Majesty does not regain consciousness even yet? Oh, alas! (*Having sighed*)

You also are looked at by Fate with his [disastrous] side-long glances in this family, with all the [other] princes in it having been killed and which [therefore] resembles a forest which is being devastated by an elephant, seized with intoxication, and which has a single, tree (*sālah*) which is prominent (*prakata*) as its remnant! 3

Why, you wretched Fate, averse to the family of Bharata,

१ ' द्रोणेनादृष्य पार्थादयमपि '

अक्षतस्य गदापाणेरनास्त्वस्य सशयम् ।

एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

- दुर्योधनः—( शनैरुपलब्धसंज्ञ ) आ, शक्तिरस्ति दुरात्मनो वृकोदरहतस्य मयि जीवति दुर्योधने प्रतिज्ञा प्रयितुमम् । अस दुःशासन, न भेतव्य न भेतव्यम् ।  
 ३ अयमहमागतोऽस्मि । ननु सूत, प्रापय रथ तमेवोद्देश यत्र वासो मे दुःशासन ।  
 सूत—आयुष्मन्, अक्षमाः सप्रति बाहास्ते रथमुद्घोदुम् । ( स्वगतम् । )  
 मनोरथं च ।  
 ६ दुर्योधन—( रथादवतीर्य सगवै साकूत च ) कृन् स्यन्दनगमनकालातिवातेन ।  
 सूत—( सपैलक्ष्य समरुणं च ) मर्षयतु, मर्षयतु देव ।  
 दुर्योधन—धिवसूत, किं रथेन । केवलमसतिरिर्मर्दसघटसचारी दुर्योधनः  
 ९ खल्वहम् । तद् गदामात्रसहीयः समरभुवमप्रतरामि ।

Of Bhishma who is [ himself ] unwounded, mine in hand and not [ even so much as ] exposed to [ any ] danger [ to his life ], this vow too is being fulfilled by you. 4

**Duryodhana**—( *Slowly recovering consciousness* ) Al, has the evil-woulded recovered Vrkodira strength [ enough ] to fulfil his vow, while I Duryodhana am alive ' Dear brother Dussāna, fear not, fear not Here I have arrived ' Why charioteer take the chariot to that very region where there is my dear brother Dussāna

**Charioteer**—Long-lived one the horses are now unable to draw your chariot ( *To himself* ) And your mental chariot too

**Duryodhana**—( *Having got down from his chariot With hauteur and emotion* ) Away with the loss of time [ that would be caused ] in going in a chariot

**Charioteer**—( *With bewilderment and with pity* ) May Your Majesty forgive, forgive

**Duryodhana**—I lie [ upon you ] charioteer ! What need is there [ for me ] for a chariot ? Indeed I am Duryodhana, accustomed to move alone ( *kevalam* ) in collision ( *sanghatta* ) with a crowd ( *umarda* ) of enemies Therefore accompanied by only my lance, I shall descend on the field of battle

सूत — देव, एवमेतत् ।

दुर्योधन — यथैव किमेव भाषमे । परम् ।

वालस्य मे प्रवृत्तिदुर्ललितस्य पाप  
पापं व्यवस्यति समक्षमुद्रायुधोऽसौ ।  
धम्मिन्निजारयसि किं व्यवसायिनं मा  
शोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूत — ( मकरुण पादयोर्निपत्य ) एतद् विज्ञापयामि । आयुःशून्यं, सङ्घर्षप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुराधना वृकोदरहन्त्रेण । अत एव ब्रवीमि ।

३ दुर्योधन — ( महना भर्मा पत्न्य ) हा वत्स इ शासन, हा मद्राजविरोधित-  
पाष्टम्, हा विप्रमैकरम्, हा मद्रङ्कटर्ललित, हा अरातिदुल्लग्नघग्मृमेन्द्र, हा  
थुरान, कासि । प्रयच्छ मे प्रतिवचनम् । ( निःश्वस्य मोहमुपगन् )

३ सूत — राजन्, मनाश्चसिहि समाश्चसिहि ।

**Charioteer**—Your Majesty, so is this

**Duryodhana**—If so, why do you talk in this way? See

That sinful one [that is Bhīma], with his weapon uplifted is  
perpetrating a villainous deed (*pāpam*) against my boy who is  
wayward by nature, before my [very] eye. Why do you  
prevent me determined in exerting myself against him? Can you  
not possibly feel repentment, compassion and shame? 5

**Charioteer**—( *Pathetically falling at his feet* ) This I submit.  
Long lived one by this time the evil-souled accursed Vṛkodara  
must have returned [to his camp] after having fulfilled his  
vow! Therefore I say so!

**Duryodhana**—( *Falling on the ground all of a sudden* ) Alas,  
my dear brother Duṣṣānana, alas, [you] who entertained hostility  
toward the Pāṇḍavas at my command, alas, [you] who had  
heroism as your quite essence alas [you] who were too much  
fondled on my lap alas, [you] who were the lion to the herd of  
elephants in the form of the enemies' families, alas young prince,  
where are you? Give me a reply [in reply to my lamentations]!  
( *Having sighed loses consciousness* )

**Charioteer**—Your Majesty, take courage, take courage

दुर्योधन—( तत्र लब्धा । निश्चय । )

युक्तो यद्येष्टमुपभोगसुखेषु नेव  
 त्व लालिनोऽपि हि मया न वृथाग्रजेन ।  
 अस्यास्तु वत्स तव हेतुरहं विपत्ते-  
 र्यत् कारितोऽस्यविनय न च रक्षितोऽसि ॥ ६ ॥ ( पति । )

सूत—आयुष्मन्, समाश्रसिहि समाश्रसिहि ।

दुर्योधन—धिक्षूत, किमनुष्ठित भवता ।

रक्षणीयेन सतत बाधेनाह्वानुवर्तिना ।

दुःशासनेन भ्रात्राहमुपदारेण रक्षित ॥ ७ ॥

सूत—महाराज, मर्मभेदिभिरिष्टनोमरशक्तिप्राप्तवर्षैर्महारथानामपहतचेतन्वा  
 त्रिश्रेष्ठ कृतो महाराज त्यपहतो मया रथ ।

**Duryodhana—**(*Having regained consciousness Having sighted*)

By me elder brother [ of yours ] in vain, you were not allowed ( lit appointed ) [ to indulge ] in the pleasures of enjoyment to your heart's content ( *yathātām* ) nor indeed were you fondled by me [ enough ] But I am dear brother the cause of this calamity of yours, since [ by me ] were you caused to practice immodesty [ toward the Pāṇḍavas ] but not ( lit and not ) protected [ from the consequence thereof ] 6

( *Fills* )

**Charioteer—**Long-lived one take courage take courage

**Duryodhana—**He [ upon you ] charioteer ' What has been done by you ?

I have been protected with [ i. e. by making ] an offering of my brother Dussāsana [ mere ] child and [ a. such ] one who deserved to be protected and who ever acted in accordance with my command 7

**Charioteer—**Your Majesty by the vital piercing showers of arrow javelins, *Śaktis* and darts ( *prāsāh* ) of [ i. e. coming from ] great chariot-warrior Your Majesty was deprived of consciousness and was rendered motionless—so was the chariot taken away by me

३ दुर्योधन —सूत, विरूप कृतमानसि ।

तस्यैव पाण्डवपशोरनुजद्विपो मे  
क्षोदैर्गदाशनिभ्रतेर्न विरोधितोऽस्मि ।  
तांमेव नाधिशयितो रुधिरार्द्रशय्यां  
दौ शासनी यदहमागु वृकोदरो वा ॥ ८ ॥

( निरुपस्य । नमो विलोक्य ) ननु भो हतविवे, वृषाविरहित, भरतकुलविमुख-

अपि नाम भवेत् मृत्युर्न च हन्ता वृकोदर ।

सूत —शान्तं पाप शान्त पापम् । महाराज, किमिदम् ।

दुर्योधन —घातिताशेषग्रन्थोर्मे किं रायेन जयेन वा ॥ ९ ॥

( तत्र प्रविशति संप्रदाय सुन्दरक )

सुन्दरक —अज्ज, अवि णाम इमस्सि उदसे सारहिट्ठो दिट्ठो तुम्हि

२ महाराजदुःखोहणो ण वेत्ति । ( निरुपस्य ) कहं ण कोवि मन्तेदि । होदु ।

**Duryodhana**—Charioteer improperly have you acted

Since I was not awakened [ from my state of unconsciousness ] by the bruises ( *krōda* ) wrought [ on my body ] by the thunderbolt like mace of that same brute of a Pandava the hater of my younger brother or since either myself or Vrkodara was not quickly made to sleep on that same bed of Dussasana [ which was ] wet with blood 8

( *Having sighed Having looked into the sky* ) Why, O accursed I ate void of compassion ever e to the family of Bharata

Would that I met with death but ( *ca* ) not Vrkodara [ must be ] my slayer ' 9 a b

**Charioteer**—May sin be allayed, sin allayed ' Your majesty, what is this ?

**Duryodhana**—What use is kingdom or victory, to me with all my brothers put to death ? 9 c d

( *Then enters Sundaraka wounded* )

**Sundaraka**—Worthy Sirs, have you possibly seen or have you not in this region His Majesty Duryodhana with his charioteer and his companion ? ( *Having observed* ) How is it that none speaks ?

१ ' धामै ' २ ' अद्यैव ' ' यच्चैव ' ३ ' शरप्रहारव्रग्वदपट्टिकालकृतकाय '



- पदाण वद्वपरिअराण पुरिसाण समूहो दीभइत्ति एत्थ गदुअ पुच्छिस्सम् । (परिन्म्य  
 दिग्गेम्य च) कह एदे कखु सामिणो गाढा गहा गहदस्स घणसण्णाहजालहु नन्न  
 ६ मुत्ति कैङ्कवदणेहिं हिअआदो सल्लाह उद्धरति । ता ण कखु एदे जाणन्ति ।  
 होदु । अण्णदो विचिरम्मम् । ( अप्रतोऽवगोम्य किञ्चित् परिन्म्य च ) वे  
 कखु अउरे गहूददरा सगदा वीरमणुम्सा दीसन्ति । ता एव गदुअ पुच्छिस्सम् ।  
 ९ (उत्तम्य) हहो, जाणह तुम्हे कस्सि उदसे कुरणाहो वडत्ति । कहं एदे वि म  
 पेक्खिअ अहिअदर रोअन्दि । ता ण कखु एदे वि जाणन्ति । ( दृष्ट्वा ) हा अदि-  
 कम्प कखु एत्थ वडड । एत्ता वीरमादा समग्घिणिहद पुत्तअ सुणिअ रत्तसु-  
 १२ अणितसगाए समगभूसणाए वहुए सह अणुमरदि । (सध्याघम्) साहु वीरनादे,  
 साहु । अण्णस्सि वि जम्मन्तरे अणिहदपुत्तआ हुविस्ससि । होदु । अण्णदो  
 पुच्छिस्सम् । ( अन्यतो विलोक्य ) अअ अवरो बहुपहारणिहदकाओ अकि

Let it be Here seen a group of the e people who have girdled up  
 their loins Having gone there I shall ask them (*Having walked  
 round and seen*) How, these indeed are extracting arrowheads  
 from the heart of their mother who has been struck with a deep  
 wound by means of pincers (*kankatad nam*) the points of which  
 are difficult to be broken by the wire-gauze of a solid (gold) iron  
 armour (*annaha*) Therefore surely the e do not know Well I  
 shall search in another direction (*Having looked and walked about  
 a little*) Here indeed are seen other valiant men gathered together  
 in a very great number Therefore having gone here I shall ask  
 (*Having approached*) Hail do you know in which region the  
 Lord of the Kurus is [at present?] How the e also cry the more at  
 my sight Then surely these too do not know (*Observing*) Ah,  
 indeed an exceedingly pathetic situation is there here The  
 mother of a warrior on bearing of her son killed in the battle &  
 dying after him along with her daughter-in-law, who is dressed in  
 red garments and has put on all her ornaments' (*With commenda-  
 tion*) Bravo mother of a warrior bravo' At least in another birth  
 will you not have your son killed Let it be I shall inquire else-  
 where (*Having looked in another direction*) Here another group  
 of warriors with their bodies wounded by many strokes [but]  
 with their wounds left just (*etia*) undressed having reproached

- १५ द्रव्यगवन्तो एव जेहनमृहो इम सुण्णासण तुलङ्गम उवाउहि रोदिदि । णं  
 एदाण ए व एव मामी वावादिदो । ता ण क्खु प्पदे नि जागन्दिदि । होदु ।  
 अण्णदो गदअ पुच्छिम्मम् । ( नरेतो विलेक्य ) कह सत्त्वा एव अया-  
 १८ पुण्णव ज्वमग अगुमवन्तो भाअवेअविनमसील्लाए प्पनाउलो जगो । ता कं  
 दाणीं एय पुच्छिम्मन् । क वा उवाउहिम्मम् । होदु । सअ एव एत्य विवि-  
 णस्सम् । ( परिजम्भ ) हद्दु । देव दाणीं उवाउहिस्सन् । इहो देव,  
 २१ एआदन्नाण अक्खवोडिणीण णाहो, जेट्ठो भाट्टसदस्स, भत्ता गङ्गेअदोणत्तराअमल्ल-  
 क्खिअदिदवम्मअम्मयात्त । मुहम्म राअवक्खस्स सअउपुहवीमण्डलेक्खणाहो मटा-  
 गअदुत्तजोहणो वि अण्णेसीअदि । अण्णेमीअन्तो वि ण जाणीअदि कस्सि उदेमे  
 २२ वट्टन्ति । ( विचिन्त्य नि वसर च ) अह वा किं एय देव उवाउहामि ।  
 तम्म क्खु एदं णिअच्छिअपितरवअगवीअम्म अवणीरिदिदिगमइदिदोवदेसद्धु  
 रम्म मउणेपोच्छाह गादिविच्छन्नुम्म जट्टगेहजट्ट विमसादिणो नमूदक्खिअउ-  
 २७ नवदवेउवाउलम्म पञ्चालीकेनगहगरुमुमम्म पठ परिणमदि । ( अन्यतो  
 विटोक्त्वा ) नहा एत्य एमो विविहरअग ग्हासवल्लिदमूरक्खिणत्तमूदमक्खत्त  
 नत्तस्ससपु रिदन्दिनामुहो द्दगकेदवमो रहा दीनइ ता अह तक्केमि अवम्म  
 ३० ण्णिणा महाराअदुत्तजोहणस्स विम्मामुदेसेण होद वम । याव निम्भेपेहि उवगम्य  
 द्दुत्ता नि वस्य च ) कथं एआउत्ताण अक्ख विणीण णाअतो भविअ नत्तराओ  
 उवाउहणो पठपु रिमो विअ असत्ताहर्णए भूणीए उवदुत्तचिदुदि । अय या तम्म  
 ३३ क्खु एद पञ्चाअक्खनगहदुगुमम्म पठ परिणमदि । आया, अपि नाना  
 म्भिन्नुदेषे सारथिदिनीयो द्दणो युष्साभिर्महाराजदुर्योधनो न वेत्ति । ( निरुध्य )

the horse with an empty saddle ; crying Surely in this very  
 place must their master have been killed Therefore indeed the  
 also do not know Well ' Having gone elsewhere, I shall inquire  
 ( Having looked on all sides ) How all people, without exception  
 ( all ) experiencing a they are a calamity commensurate with  
 their position are in distress owing to the unfavourable disposition  
 of Fate ? Then whom shall I ask here now ? Or whom shall I  
 reproach ? Well I shall myself search here ( Having walked  
 round ) Let it be I shall not reproach Fate O even His  
 Majesty Darvodhana has to be searched for - [ Duryodhana ]  
 who is the lord of eleven *Akshuhinis*, the eldest of a hundred  
 brothers, the master of a circle of king headed by the son of

कथं न कोऽपि मन्त्रयते। भवतु। एतेषां उद्वपरिकराणां पुण्याणां समूहो दृश्यत  
 ३६ इति तत्र गत्वा प्रक्ष्यामि। (परिक्रम्य विलोक्य च) कथमेते खलु स्वामिनो गाढ-  
 प्रहारहतस्य धनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छ्रयान्मुद्गरन्ति। तत्र  
 खल्वेते जानन्ति। भवतु। अन्यतो विचेष्ट्यामि। अपनोऽखलोक्य किञ्चिन्  
 ३९ परिक्रम्य च) इमे खन्वपरे प्रभूतनरा मगना वीरमनुष्या दृश्यन्ते। तदत्र गत्वा  
 प्रक्ष्यामि। (उपगम्य) हहो, जानीथ यूय कस्मिन्नुदेशे कुरुनायो वर्तत इति।  
 कथमेतेऽपि मा प्रेक्षयाधिकतरं रदन्ति। तत्र खन्वेतेऽपि जानन्ति। (दृष्ट्वा) हा,  
 ४२ अतिकरुण खन्वत्र वर्तते। एषा वीरमाता समरविनिहतपुत्रकं श्रुत्वा रत्नाशुक्-  
 निवसनया समप्रभूषणया वच्चा सहानुम्रियते। (संश्लेषम्) साधु वीरमातः,  
 साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यति। भवतु। अन्यत  
 ४५ प्रक्ष्यामि। (अन्यतो विलोक्य) अयमपरो बहुप्रहारनिहतकायोऽऽतत्रगवन्ध एव  
 योषसन्मुह इमं गूण्यामनं तुरङ्गममुगालस्य रोदिति। नूनमेतेषामत्रैव स्वामी  
 व्यापादितः। तत्र खन्वेतेऽपि जानन्ति। भवतु। अन्यतो गत्वा प्रक्ष्यामि।  
 ४८ (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयत्रियमशील-  
 तया पर्याकुलो जनः। तत् क्वमिदानीमत्र प्रक्ष्यामि। कं वीराटस्ये। भवतु।  
 स्वयमेवात्र विचेष्ट्यामि। (परिक्रम्य) भवतु। देवमिदानीमुगालस्ये। हहो दैव,  
 ५१ एकादशानामक्षौहिणीना नाथो, उषेष्टो भ्रातृशतस्य, भर्ता गाङ्गेयद्रोणाङ्गयन-  
 शान्यवृत्तवर्माश्चत्थामप्रमुखस्य राजचक्रस्य, सरलपृष्ठ्वीमण्डलैकनाथो महाराज-

Gangā, Drona, the king of the Amgas, Saly & Kripa, Krtavirya  
 and Asvatthaman and the sole sovereign of the circle of earth'  
 [ And ] though searched for, it cannot be known as to in which  
 region he is' (Having thought and sighed) Or rather, why  
 should I reproach Fate in this matter? Here indeed is developing  
 the fruit of that poisonous (tree within) in the form of the  
 house of he [intended to be set on fire] and the gambling,—  
 [the tree] with the words of Vidura that were flouted as it, seed  
 with the salutary advice of the grand father [that] Bhishma  
 which was repudiated as its sprout, with the incitement of Sakuni  
 etc as the brialy (it) planted roots, with the hostility created  
 and continued for a long time as its basin, (Vāraṭ) and of which  
 the seizure of the hur of Pāṇḍu is the fle { Having looked  
 in (no her direction) Since' a th. the banner

दुर्योधनोऽप्यन्विष्यते । अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तते इति ।  
 ५४ (विचिन्त्य निःश्वस्य च) अथ वा किमत्र दैवमुपालमे (तस्य खल्विदं निर्भस्मित-  
 विदुरवचनवीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनदिविरु-  
 ढमूलस्य जतुगृहद्यूतविशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य प्राञ्चाली-  
 ५७ केशप्रहणकुसुमस्य फले परिणमति ॥ (अन्यतो विलोक्य) यथात्रैप विविधरत्न-  
 प्रभासंवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो द्यनकेतुवंशो  
 रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवित-  
 व्यम् । यावन्निरूपयामि ॥ (उपगम्य द्यूता निःश्वस्य च) कथमेकादशानाम-  
 ६० क्षौहिणीनां नायको भूत्या महाराजो दुर्योधनः प्रावृत्तपुरुष इवाश्लघनीयायां  
 भूमाशुपविष्टस्तिष्ठति ॥ अथ वा तस्य खल्विदं प्राञ्चालीकेशप्रहणकुसुमस्य  
 फले परिणमति ॥ २-८

( उपगत्य सूतं संजया पृच्छति )

६३ सूत — ( द्यूता ) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—( उपगम्य ) जअट्टु जअट्टु महाराजो । [ जयतु जयतु महाराजः । ]

दुर्योधनः—( विलोक्य ) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

post of which is broken and which has completely (*sam*) filled the expanse (lit faces) of the ten quarters with thousands of rainbows, engendered by the rays of the sun, blended (*sanvalita*) with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana. Let me just observe. (*Having approached, observed and sighed*) How, having been the leader of eleven *Akshuhinis*, His Majesty Duryodhana is sitting in a place not-at-all worthy of praise, even like an ordinary man! Or rather, this is indeed the fruit [developed out] of the flower in the form of the seizure of Pāncāl's hair that is taking effect.

( *Having gone near asks the Charioteer by a sign* )

Charioteer—( *Having seen* ) Oh, how, Sundaraka has arrived from the battlefield!

Sundaraka—( *Approaching* ) May victory attend Your Majesty, may victory attend!

Duryodhana—( *Having looked* ) O Sundaraka, is it well with the king of the Arjuns?

६६ सुन्दरक — देव, कुशल सरीरमेत्तकेण । [ देव, कुशल शरीरमात्रकेण । ]

दुर्योधन — किं विरीटिनास्य निहता धीरेया हन सारथिर्भग्नो वारथ ।

सुन्दरक — देव, ण भग्गो रहो । से मणोरहो वि । [ देव, न भग्नो रथ ।  
६९ अस्य मनोरथोऽपि । ]

दुर्योधन — किमविस्मयकथिनैराकुलमपि पयाकुल्यन्ति मे हृदयन् । तत्र  
सभ्रमेण । अशेषतो विस्मय कथ्यताम् ।

७२ सुन्दरक — ज देवो आणवेदि । देवस्त मुउडमणियहावेण अर्वादा म  
रणप्रहारवेदना । ( साटोप परिक्रम्य ) सुणादु देवो । अथि दाणी कुना

दुस्तासणवह — [ यदेव आज्ञापयति । देवस्य मुकुम्भिप्रभावेणापनीना  
७१ मे रणप्रहारवेदना । ( साटोप परिक्रम्य ) शणोतु देव । अस्तीदानीं  
कुमारदुःशासनवध — ]

( अर्घोत्ते मुखमाच्छाय शङ्का नाटयति । )

मृत — सुन्दरक, कथय । कथितमेव दैवेन ।

Sundaraka—Your Majesty is well only with respect to his body

Duryodhana—What has Krishna killed his horse and his  
charioteer or broken his chariot ?

Sundaraka—Your Majesty is not [merciful] his chariot  
broken [but] all of his mental chariot (is shattered deere)

Duryodhana—Why do you by [such] indistinct utterance  
cause distress to my heart which is already distressed?  
Therefore away with excitement Let the matter be told in its  
entirety (let without leaving any thing out) [and] distinctly

Sundaraka—As Your Majesty command The pain of my  
wound [received] in the battle is removed by the power of  
the jewel in Your Majesty's crown (Having walked about  
proudly) May your Majesty hear Well now the laughter of  
Prince Dussasana—when this is half said he covers his face and  
gesticulates doubt )

Charioteer—Sunda  
of Dussasana] has alr  
by late

७८ दुर्योधन — कथ्यताम् । श्रुतमम्मामि ।

सुन्दरकः—(स्वगतम्) कथं दुस्सासणवहो सुदो देवेण । (प्रकाशम्) सुपादु  
देवो । अत्र दात्र कुमालदुस्सासणवहामरिसिदेण सामिणा अन्नराएण कुडिल  
८१ मिउडीमङ्गमीसणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारारि-  
सिणा अभिनुवो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो । [ (स्वगतम्) ]  
कथं दुःशासनवत्र श्रुतो देवेन । (प्रकाशम्) शृणोतु देव । अद्य तावत्  
८४ कुमारदुःशासनवधामपितेन स्वामिनाङ्गराजेन कुटिलधुमुटीमङ्गभीषणउलाट-  
पट्टेनाविज्ञातसंधानमोक्षनिक्षिप्तशरगरात्रिपिणाभियुक्तं स दुराचारो दुःशामन-  
वैरी मध्यमपाण्डव । ]

८७ उभौ—ननस्तत ।

सुन्दरक — तदो देव, सहअत्रलमिलन्तदीपन्तकरितुरअपदादिसमुभ्रहधूलि  
णिअरेण पडुयत्तत्तद्गअधडामपादेण अ वि यरन्तेण अन्धआरेण अन्धीकिद  
९० सहअत्रलम् । ण हु गणेणतल लक्खीअदि । [ततो देव, उभयवल्मिलद्दीप्यमान

Duryodhana—Proceed We have heard [ it ]

Sundaraka - ( To himself ) How, the slaughter of Duśsa an  
heard by His Majesty ' ( Aloud ) May Your Majesty hear  
Today in the first place my ma ter, the king of the Amga who  
was enraged at the slaughter of Prince Duśsa an with his broad  
( p'ra ) forehead terrific owing to the knitting of his crooked  
eye-brow who was ruing a shower of arrows di charged with  
[ such dexterity ] that their fixing [ on the bow ] and di charge  
( mokva ) could not be observed attacked that ill behaved  
enemy of Duś a an the middle Paṇḍava

Both—Then [ what ] then ?

Sundaraka—Then your Majesty, both the armie were blind  
olded with the darkness that was spread by a heap of dust  
on from the glittering elephants horses and foot-soldier from  
both the armies that met [ each other ] and by a confused ma  
ormed by the e various herds of elephants that were being

१ ' सुनन्तल ( सुवन्तल ) '

नरितुरगपदानिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघमासघातेन च विस्तीर्य-  
माणेनान्धकारेणान्धौकृतमुभयबलम् । न खलु गगनतल लक्ष्यते । ]

९३ उभौ—ततस्ततः ।

सुन्दरक —तदो देव, दूराकट्टिदधणुगुणाच्छोडणटङ्कारेण गम्भीरमीसणेन  
जाणीअदि गज्जिद पलअजलहरेण चि । [ ततो देव, दूराकट्टिदधणुगुणाच्छोडण

९६ टङ्कारेण गम्भीरमीसणेन ज्ञायते गजित प्रलयजलधरेणेति । ]

दुर्योधन —ततस्तत ।

सुन्दरक —तदो देव, दोहिणं वि ताण अण्णोणसिंहणादगज्जिदपिसुण

९९ विविहपरिमुक्कणहरणाहदकवअसगल्लिदज्जलणविजुच्छाडाभासुर गम्भीरत्यग्नि-

अधानजलहर पसरन्तसरधारासहस्तवरिसि जाद समरदुदिनम् । [ ततो देव,

द्वयोरपि तयोरन्योन्यसिंहनादगजितपिशुन विविधपरिमुक्कणहरणाहतकवच

{ ०२ सगल्लितज्जलनविद्युच्छाडाभासुर गम्भीरस्तनितचारिजलधर प्रसरच्छरधारा-

सहस्रवपि जात समरदुदिनम् । ]

scattered about [ on the battlefield ] Indeed the surface of the  
by could not be observed !

Both—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, because of the deep and  
terrific twanging due to the letting off of the bow-string  
which was drawn a long way in, it was thought [ by people ]  
that the cloud of universal destruction had thundered !

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty occurred a rainy day  
(*durdina*) in the form of a battle of even two—[ the rainy  
day ] which had for its indication the thunder in the form of  
their mutual war-crie which was glittering with the streaks  
(*chad*) of lightning in the form of [ the sparks of ] fire rising  
from armours as they were struck with various missiles  
(*praharany*) hurled (*parimukt*) [ against one another ] which  
had clouds in the form of bows, associated with a deep thunder-  
ing, and which was raining thousands of showers (*dharay*) in the  
form of arrows flitting (*prasarat*) across [ the air ]

१ 'अधकारेण (अधकारेण)' इत्यधिकमत्र । २ '०दिसुअ वर-  
ट्टिदधणुगुणाच्छोडणटङ्कारेण (पित्तक पदरूपिसिदु गगनगुग्मम्)'

दुर्योधनः—ततस्तत ।

- १०५ सुन्दरकः—तदो देव, एदस्सि अन्तरे जेद्वस्स भादुणो परिभवसङ्किणा धण-  
जण्ण वज्जणिग्गदण्णिघोसविसमरसिदधअग्गद्धिदमहावाणरो तुरङ्गमसग्ग-  
हण्णवापिदवासुदेवसङ्खचक्कासिग्गदालञ्छिदचउव्वाहुदण्डहुइसणो आपूरि-  
१०८ अपञ्चजण्णदेअदत्ताररसिदधडिरभरिददसदिसामुहकुहरो धाण्णित्तो त उदेस  
रहवरो । [ ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनजयेन  
वज्रनिर्घातनिधोपविपमरसितध्वजाप्रस्थितमहावानरस्तुरङ्गमसवाहनव्यापृतगा-  
१११ सुदेवशङ्खचक्रासिग्गदालाञ्छिनचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवद-  
त्ताररसितप्रतिरवभरितदशदिशामुखजुहरो धाणित्तस्तमुद्देशे रथवर । ]

दुर्योधन --ततस्तत ।

- ११४ सुन्दरकः—तदो भीमसेणजण्णजएहिं अभिउत्त पिदर पेक्खिअ ससभम विअ-  
लिअ अण्णुणेअ रणसीसअ आकण्णारुद्धिदकठिणकोदण्डजीओ दाहिण-  
हुत्तक्खित्तसरपुखविघट्टणतुराइदसारहीओ त देस उवग्गदो कुमालविससेणो  
११७ [ ततो भीमसेनधनजयाम्भ्रामभियुक्त पितर प्रेक्ष्य ससभ्रम विगलितमवधूय

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, in the meanwhile, by Dhananjaya apprehensive (*sanki*) of the humiliation of his elder brother, was hurriedly urged on to that region his excellent chariot, which had a great monkey [ namely, Maruti ] seated at the top (*agra*) of its banner and raising a cry as terrific as the crash (*nirghosa*) of a stroke (*nirghāta*) of the thunderbolt, which could with difficulty be gazed upon owing to the four stout (lit staff like) arms, characterised by the conch, the discus, the sword and the mace, of Vasudeva [ who was sitting there ] engaged in skilfully (*sam*) directing the horses, and which filled the caverns of the expanse (*mukha*) of ten quarters with the echo of the loud blast of Pancajanya and Devadatta that were blown ( lit filled [ with air ] )

Duryodhana—Then, [ what ] then ?

Sundaraka—Then Your Majesty, seeing that his father was attacked by Bhima and Dhananjaya, having adjusted in haste his jewelled helmet that was displaced, Prince Vraçena, who



रत्नदीर्घक दक्षिणहस्तोत्थितशरपुङ्खविषट्कनखरायितसारथिक आकर्णाकृष्ट-  
कठिनकोदण्डजीवस्तं देशमुपगत. कुमारवृषसेनः । ]

१२० दुर्योधन — ( सावष्टम्भम् ) ततस्ततः ।

सुन्दरकः—तदो अ देव, तेण आअच्छन्तेण एव्व वेमालविससेणेण विद-  
लिदासिल्लदासामलसिणिद्धपुंखेहिं कठिणककवत्तेहिं किसरण्णेहिं साणसिण-  
१२३ णिसिदसामलसल्लवन्वेहिं कुमुमिदो विअ तरु मुत्तएण सिळीमुहेहिं  
पच्छादिदो धणंजअस्स रहवरो । [ ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन  
विदलितासिलतास्यामलसिणवपुङ्खै कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिल-  
निशितस्यामलशल्यवन्धैः कुसुमित इव तरुमुखैः प्रच्छदितो धनजयस्य  
१२६ रथश्च । ]

उर्भा—( सहर्षम् ) ततस्तत ।

सुन्दरकः—तदो देव, तीक्खविखित्तणिदवड्डवाणवरिसिणा धणंजएण ईसि  
१२९ विहसिअ मणिदम्—‘अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्त मह कुवि-

urgul on his charioteer [ to drive fast ] by spurring ( *vighattana* )  
him with the forked end ( *pumkhaḥ* ) of an arrow taken up with  
his right hand and who drew the string ( *ṃā* ) of his tough bow  
as far as the ear, arrived at that place

*Duryodhana*—( *With firmness* ) Then, [ what ] then ?

*Sundaraka*—And then, Your Majesty, even while arriving  
by that Prince Vraṣeṇa, in a moment, was completely ( *pra* )  
enveloped the excellent chariot of Dhanañjaya with his arrows  
( *sīṃmukhī* ) ( *pumkha* ) like a tree full of flowers with bees,  
[ his arrows ] whose forked ends were dark and glossy like a  
broken sword blade which had hard feathers of herons ( *kamkaṣṭra*  
*tra* ) which were dark in colour, and whose dark-coloured dart-  
( *śalya* ) ( *indha* ) were sharpened on whetstones ( *sānāsītā* )

Both—( *With joy* ) Then [ what ] then ?

*Sundaraka*—Then, Your Majesty, by Dhanañjaya, who was  
showering sharp crescent-shaped arrows, quickly ( *tikṣṇam* )  
discharged, having smiled a little was said ‘ O you Vraṣeṇa ! it  
is not possible for even your father also ( *tuṃhi* ) to stand before  
me when I am angry. What then for you, a [ mere ] child ?

- दस्त अमिमुहं ठादुम् । किं उण भवदो बालस्त । ता गच्छ । अवरोहिं कुमारेहिं  
 सह गदुअ आओवेहि ।' एव वाच गिसमिअ गुरअणाहिकखेवेण उट्ठीविअ-  
 १३२ कोवोपरत्तमुहमण्डलविअग्भिअमिउडीमङ्गमीसणेण चापधारिणा कुमालविस-  
 लेणेण मम्मभेदएहिं परुमविसमेहिं सुदिपधक्किदप्पणएहिं णिम्मच्छिदो गच्छीयी  
 वाणेहिं ण उण द्दुव्वअणेहिं । [ततो देव, तीक्ष्णविक्षिप्तनिशितमङ्गवाणवर्षिणा  
 १३३ धनजयेनेपद् विहम्य भणितम्—'अरे रे वृषसेन, पितुरपि तावत् तेन युक्त मम  
 वृषितस्यामिमुखं स्थातुम् । किं पुनर्मरती बालस्य । तद् गच्छ । अपरैः कुमारे-  
 सह गता युद्धस्य ।' एव वाच निशम्य गुरजनाधिक्षेपेणोटीपितकोपो-  
 १३८ परत्तमुहमण्डलविज्जग्मितभृश्टीमङ्गमीसणेण चापधारिणा कुमारवृषसेनेन  
 मर्मभेदकै पर्यव्रियमै श्रुतिपद्युतप्रणयैर्निर्भस्मितो गाण्डीवी वार्णने  
 पुनर्दुष्टवचनै । ]

१४१ दुर्योधन.—साधु वृषसेन, साधु । सुन्दरक, तनस्ततः ।

सुन्दरक —ततो देव, गिसिदसराभिघादवेअणोपजादमण्णुणा किरिदिणा  
 चण्डगण्डीवजीआसदणिज्जिदवज्जणिग्घादघोसेण वाणणपडणवडिसिद्धद-  
 १४४ मण्यसरेण पत्तुद सिक्खायलाणुग्घव किं वि अच्चरिअम् । [ ततो देव,  
 निशितशराभिघातवेदनोपजातमन्युना किरिदिना चण्डगाण्डीवजीमशब्द-

Therefore go [ away ] Go and having gone fight with other boys ' Having heard such words by Prince Vrsasena who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flurried with anger that was enkindled by the reproach [ directed ] at his elder [ that is, father ] was the Gārdhva holder reproved with vital-piercing harsh and sharp arrows, that made love to the [ i e were pulled to the ] region of his ear, but not with wicked words

Duryodhana—Bravo, Vrsasena, bravo! Śundaraka, then [ what ] then '

Sundaraka—Then Your Majesty, by Kiritin, whose anger was aroused by the pang of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gārdhva and who blocked the operation of sight with the incessant ( m ) falling of his

१ ' सुदिपधक्किद० ' ( सुदिपसकृत० )

निजितयज्ञनिर्घातघोषेण वाणनिपतनप्रतिषिद्धदर्शनप्रसरेण प्रस्तुत शिक्षा-  
१४७ बलानुरूप किमप्याश्चर्यम् । ]

दुर्योधनः—( साकृतम् ) ततस्तत ।

सुन्दरकः—तदो देव, तं तारिस पेक्खिअ सत्तुणो समरव्वारथउरत्तणं अवि-  
१५० भाविअत्णीरमुहधणुगुणगमणागमणसरसधानमोक्खचडुलकरअलेण कुमाउ-  
विससेणेण वि सविसेस पत्थुइ समलकम्म । [ तदो देव, तत् नादृश प्रेक्ष्य शत्रो  
समरव्यापारचतुरत्वमधिभाविततूणीरमुखधनुर्गुणगमनागमनशरसधानमोक्षच-  
१५३ टुलकरतलेन कुमारवृपसेनेनापि सविशेष प्रस्तुत समरकर्म । ]

दुर्योधन—ततस्तत ।

सुन्दरकः—नतो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणु  
१५६ वन्तो दीण पि कुरराअण्डव्वलण 'साहु कुमालविससेण साहु' ति  
किदकलअलो वीरलोओ अवलोइदु पउत्तो । [ ततो देव, अत्रान्तरे  
विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयो  
१५९ 'साधु कुमारवृपसेन साधु' इतिवृत्तकलकलो वीरलोकोऽत्रलोकयितु प्रवृत्त । ]

दुर्योधनः—( सविस्मयम् ) ततस्तत ।

arrow-, was commenced some mysterious marvellous feat, [ well ]  
worthy of his training and his strength

Duryodhana—( With emotion ) Then, [ what ] then ?

Sundaraka—Then, Your Majesty, having observed the  
enemy's skill of that kind in military operation some special  
fighting feat was commenced by Prince Virsacena, with his hand  
restless and one which did not manifest its going to the mouth  
of the quiver, returning to the bow-string aiming the arrows and  
discharging them

Duryodhana—Then, [ what ] then ?

Sundaraka—Then, Your Majesty, in the meanwhile the host  
of warriors from even both the armies—of the Kuru-king and the  
Pandavas who abandoned their battle-activities suspended for a  
time (*muhūrta*) their continued hostility, gave out a cry, ' Bravo !  
Prince Virsacena, bravo ' and began to watch

Duryodhana—( With amazement ) Then [ what ] then ?

**सुन्दरकः**—तदो अ देव, अवहारीदसअलराअवाणुकचकराकमसालिणो  
 १६२ सुदस्त तहाविहेण समलकम्मालभेण हरिसरोसकरुणासंकासंकडे वट्टमाणस्त  
 सामिणो अङ्गराअस्स णिवडिआ सरपद्धइ भीमसेणे वानपज्जाउला अ दिट्ठी  
 कुमालविससेणे । [ ततश्च देव, अवधोरितसकलराजधानुक्कचकरपरान्न-  
 १६५ शालिनः सुतस्य तथाविवेन समरकार्मभेण हर्षरोपकरुणाशङ्कासंकटे,  
 वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने, श्राय्यपयांजुल्य  
 च दृष्टिः कुमारवृपसेने । ]

१६८ **दुर्योधनः**—( समयम् ) ततस्ततः ।

**सुन्दरकः**—तदो अ देव, उमअवल्लयउत्तसाहुकारामरिसिदेण गण्डिविणा  
 तुरगेसु साराहि पि रहवरे धणुं पि जीआइं पि णल्लिन्दलञ्छणे सिदादवत्ते अ  
 १७१ व्यावारिदो समं शिलीमुहासारो । [ ततश्च देव, उभयबलप्रवृत्तसाधुका-  
 रामपिंतेन गाण्डीविना तुरगेसु सारयावपि रथवरे धनुष्यपि जीवायानपि  
 नरेन्द्रलञ्छने सिनातपत्रे च व्यापारितः समं शिलीमुखासारः । ]

१७५ **दुर्योधनः**—( समयम् ) ततस्ततः ।

**सुन्दरकः**—तदो देव, विरहो ल्लगुणकोदण्डो परिव्वमणमेत्तव्वावार-

**Sundaraka**—And then, Your Majesty, of [ my ] master the  
 King of the Angas, who was in a conflict of feelings ( *saṅka'am* ),  
 joy, anger, compassion and apprehension, owing to the commence-  
 ment of that kind of military operation by his son, who shone  
 with a valour that defied the entire circle of the princely bow-  
 wielders, the shower ( *paddhati* ) of arrows fell on Bhimasena and  
 the sight bedimmed with tears on Prince Vṛsasena.

**Duryodbana**—( *With fear* ) Then, [ what ] then ?

**Sundaraka**—And then, Your Majesty, by the Gāṇḍivā-holder,  
 angered by the cries of applause ( *sādhukāra* ) proceeding from  
 both the armies simultaneously was directed a shower ( *āsāra* )  
 of arrows on [ Vṛsa-ena's ] horse, on even his charioteer, on his  
 excellent chariot, on his bow too, on even his bow-string and the  
 white umbrella, the in-ignia of his royalty.

**Duryodbana**—( *With fear* ) Then, [ what ] then ?

**Sundaraka**—Then, Your Majesty, Prince Vṛsasena, who was

१ ' व्यावारे मन्डलभेग, विवरिदुं ( व्यावारे मन्डलभेग विवरिदुं )

पडिसिद्धसरसपादो मण्डलाइ विरचयितु पउत्तो कुमालविससेणो । [ ततो  
१७७ देव, त्रियो उन्नगुणकोदण्ड परिभ्रमणमात्रव्यापारप्रतिपिद्धशरसंपान-  
मण्डलानि विरचयितु प्रवृत्त कुमारवृषसेनः । ]

दुर्योधन — ( साशङ्कम् ) ततस्ततः ।

१८० सुन्दरक — तदो देव, सुदरहविद्धसणामरिसिद्धेण सामिणा अङ्गराएण  
अगणिअभिमसेणामिजोएण पडिमुक्को धनंजअस्स उवरि सिलीमुहासारो ।  
कुमालो मि परिजणोवणीद अण्णं रह आरुहिअ पुणो मि पउत्तो धणनएण

१८१ सह आओवेदुम् । [ ततो देव, सुतरयनिव्वसनामपितेन स्वामिनाङ्गराजेनाग-  
णिनभीममेनाभियोगेन परिमुक्को धनजयस्योपरि शिलीमुखासार । कुमारो-  
ऽपि परिजनोपनीतम-यं रथमारुय पुनरपि प्रवृत्तो धनजयेन सहायोधितुम् । ]

१८६ उभौ — साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरक — तदो देव, भणित अ कुमालेण— ' रे रे तादादिक्वेवमुहल मञ्ज-  
यण्डव, मह सरा तुइ सरार उज्झिअ अण्णस्सि ण णिवडन्ति ' ति भणित

१८९ सरसहस्सेहि पण्डरसरार पच्छादिअ भिट्ठणादेण गज्जिटु पउत्तो । [ ततो देव,  
भणित च कुमारेण— ' रे रे तातात्रिक्षेपमुत्तर मयमपाण्डव, मम शरास्तव

deprived of his chariot and who had his bow and its string cut  
began to trace circles, warding off the simultaneous fall of arrows  
by means of the activity of only moving round and round

Duryodhana—( With apprehension ) Then [ what ] then ?

Sundaraka—Then, Your Majesty, by [ my ] master the king  
of the Angas, enraged at the destruction of his son's chariot was  
poured a shower of arrows upon Dhananjaya not minding [ for  
the time ] his engagement with Bhima The prince also mounting  
on another chariot brought by the servants, began to fight with  
Dhananjaya even again

Both—Well [done] Vrsasena well [done] Then, [what] then ?

Sundaraka—Then, Your Majesty, by the Prince also was  
and ' O you middle Pandava, [ so ] vociferous in reviling my  
father, my arrows will not fall on anything except your body '

शरीरमुज्ज्वान्यस्मिन् न निपतन्ति' इति भणित्वा शरसहस्रं पाण्डवशरीरं  
१९२ प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः । ]

दुर्योधनः—( सविस्मयम् ) । अहो, बालस्य पराक्रमो मुग्धम्बभावेऽपि ।  
ततस्ततः ।

१९५ सुन्दरकः—तदो अ देव, तं शरसंपादं समवधूणैः अणिसिदसुरामिधादजादम-  
ण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारवि-  
राङ्गी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहर-

१९८ अण्यहाभासुरभीसणरमणिजदंसणा सत्ती सोवहासं विमुक्का अ कुमाट्टा-  
दिमुही । [ ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजान-  
मन्युना किरीटिना गृहीता रयोत्सङ्गात् कणन्कनरुकिङ्किणीजालझङ्कारविरा-

२०१ विणी मेवोपरोधविमुक्कनभस्तलनिर्मला निशितशरामलम्निग्धमुक्वी त्रिविध-  
रत्नप्रभाभासुरभीपणरमणीयदर्शना शक्तिः, सोपहासं विमुक्ता च  
कुमारामिमुखी । ]

२०४ दुर्योधनः—( सविषादम् ) अहह । ततस्ततः ।

सुन्दरकः—तदो देव, पञ्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्त

So saying and covering the body of the Pāṇḍava with thou-ands  
of arrows, he began to roar out like a lion.

Duryodhana—( *With amazement* ) Oh, the valour of the  
child, though [ yet ] in his mind not mature ! Then, [ what ] then ?

Sundaraka—And then, Your Majesty, having warded  
off that volley ( *sampāta* ) of Kiritin, whose wrath was roused  
by the strokes of the sharp arrows, was taken up, from a side  
( *utsaṅga* ) of his chariot, a *śakti*, resounding with the jingling  
of its numerous ( *jālam, lit. network of* ) tinkling bells of gold,  
spotless like the sky free from the obstruction of the clouds,  
a sharpened ( *nisita* ) [ and hence ] dark and glossy point and  
having an appearance at once dreadful and charming as it shone  
with the refulgence of its diverse jewels, and [ it ] wa-  
di-charged contemptuously in the direction of the Prince.

Duryodhana—( *With distress* ) Oh, alas ! Then, [ what ] then ?

Sundaraka—Then, Your Majesty, on seeing [ that ] blazing

हत्यादो ससर धणु हिअआदो वीरसुलहो उच्छाहो णअगादो वारसन्धि  
 २०७ पि। हसिद अ धणजएण सिहणाद विणादिद अ विओदलेण। दुक्कल दुक्कड ति  
 आक्कन्दिद कुरव्वलेण । [ ततो देव, प्रज्वलन्ती शक्ति प्रेक्ष्य विगलितमहारा-  
 जस्य हस्तात् ससर धनुर्हृदयाद् वीरसुलभ उन्साहो नयनाद् वायसन्धि  
 २१० मपि । हसित च धनञ्जयेन सिंहनाद विनादित च वृकोदरेण । दुष्पर  
 दुष्परमित्याक्रन्दित कुरव्वलेन । ]

दुर्योधन — ( सविपादम् ) ततस्तत ।

२१३ सुन्दरक — तदो देव, कुमारविससेणेण आकण्णाविट्टणिसिदखुरपेण चि  
 णिन्नाअ अद्धपहे एव्व भाईरही विअ भअव्वा विसमलोअणेण तिधा किदा  
 सत्ती । नतो देव, कुमारवृपसेनेनाकणांकृष्टनिशितधुरपेण चिर निष्पाया  
 २१६ पय एव भागीरथीव भगवता विपमलोचनेन त्रिधा कृता शक्तिः । ]

दुर्योधन — साधु, वृपसेन, साधु । ततस्तत ।

सुन्दरक — तदो अ देव, एदसि अन्तले कलमुहरेण वीरलोअसाहुवादे  
 २१९ अन्तरिदो समरत्तरणिगघोसो । सिद्धवाळ्णणाणाविमुक्ककुमुमयअरेण पच्छादिद  
 समटाग्गन् । भणिअ अ सामिणा अंगराएण—‘भो वीर विक्रोदल, असन्दी

*Sakti* down ( ११ ) fell from the hands of the king of the Amra-  
 the bow with it arrow from his heart the courage so natural to a  
 warrior [and] from his eye—even tear—Dhananjaya laughed and  
 simultaneously Virkodara roared out loudly like a lion The  
 Kuru-arms cried out ‘Difficult to do difficult to do!’

Duryodhana—( With distress ) Then, [ what ] then ?

Sundaraka—Then Your Majesty by Prince Virsa-ena who  
 had drawn his sharp crescent-shaped arrow up to his ear, having  
 looked at [ the Sakti ] for a long time [ by way of taking aim ]  
 the arrow divided into three parts while yet it was on half its  
 way even as was the Ganges by the divine odd-eyed [ Śiva ] .

Dhuryodhana—Bravo Virsa ena, bravo ‘Then [what] then?’

Sundaraka—And then Your Majesty, at this time the blast  
 of war-trumpets was drowned ( lit screened ) in the cry of ‘We’  
 [ die ] of [ the proceeding from ] the host of warriors which [ cry ]  
 was [ it or ce ] -sweet and loud ( *mukhara* ) The field of battle was

तुह मह वि ममलब्धावारी । ता अणुमण्ण म मुहुत्तअम् । पेक्खामहे दाव  
 २२२ वस्सस्स व्वा भादुणो अ धणुव्वेदसिक्खाचउरत्तणम् । तुह वि एद पेक्खणि-  
 १ ज्जम् ति । [ ततश्च देव, एतस्मिन्नन्तरे क्लमुखरेण वीरदोकसाधुवादेनान्तरित  
 समरतूर्यनिर्घाप । सिद्धचारगणप्रिमुक्तकुसुमप्रकरणे प्रच्छादित समणङ्गणम्  
 २२५ भणित च स्वामिनाङ्गराजेन—‘ भो वीर वृकोदर, असमाप्तस्व ममापि सम-  
 व्यापार । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद् वस्सस्य तव भ्रातुश्च  
 धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम्’ इति । ]

२२८ दुर्योधन — तस्तत ।

सुन्दरक — तदो देव, विस्समिदाओधनव्वावारा महुत्तविस्समिदणिअवेणु  
 वन्धा दुवे वि पेक्खआ जादा मीमसेणागराआ । [ ततो देव, मिथ्रमिता  
 २३१ योधनव्यापारी मुहूर्तविश्रमिननिजैरानुग्रन्धी द्वावपि प्रेक्षकौ जातौ  
 भीमसेनाङ्गराजौ । ]

दुर्योधन — ( सामिप्रायम् ) तस्तत ।

२३४ सुन्दरक — तदो अ देव, सत्तिखण्डनामरिसिदेण गण्डीविणा भणिअम्—  
 ‘अरे दुज्जोहणण्यमुहा—[ ततश्च देव शक्तिखण्डनामपितेन गाण्डीविना  
 भणितम्—‘अरे रे दुर्योधनप्रमुखा — ] ( अर्धोक्ते लज्जा नाटयति )

covered over with a collection ( *prakara* ) of flower showered down by a multitude of Siddhas and Caranas. And by [ my ] master the king of the Amgas was said ‘ O valiant Vrkodara unfinished is your as well as my [ own ] battle operation Therefore grant me leave for a moment Let us just witness the skill in the training of archery of my dear son and your brother Even for so ! this is [ a sight ] worthy being seen

Duryodhana—Then [ what ] then ?

Sundaraka—Then Your Majesty even both Blumana and the king of the Amgas became spectators with their battle-operation caused to rest and their continued enmity suspended for a while

Duryodhana—( *Significantly* ) Then [ what ] then ?

Sundaraka—And then Your Majesty by the Gandivayielder who was enraged at the splitting of his *Sakti* was said, O you with Duryodhana at the head— ( *This half said he gesticulates shyness* )



२३७ दुर्योधन — सुन्दरक, कथ्यताम् । परवचनमेवत् ।

सुन्दरक — सुणाद् देवो । 'अरे रे दुःखोहणमुहा कुरुवलसेणापहुणो अविण-  
अणोक्कणधार कण्ण, तुझेहिं मह परोक्ख उट्ठिं महारहेहिं पडिचारिअ एअई  
२७० मम पुत्तओ अहिमण्णू व्वायादिदो । अह उण तुम्हाण पेक्खन्ताण एव एद  
तुमात्तिससेण सुमरिद्वसेन करोमि' ति मणिअ सगव्व आत्तादि गे  
पज्जणिग्धादघोसमीसणजीआरव गण्डीवम् सामिणा वि सज्जीकिद कालपुट्टम् ।  
२७३ [अणोतु देव । 'अरे रे दुर्योधनप्रमुखा कुरुवलसेनाप्रभव', अविनयनीकर्णपर  
कण, युष्मामिर्मम परोक्ष वहुभिर्महारथै. परिवृत्त्यैकाकी मम पुत्रकीऽभि-  
न्युर्व्यापादिन । अह पुनर्युष्माक प्रेक्षमाणानामेवैत सुमारवृपसेन स्मर्तव्यशेष  
२७६ करोमि ।] इति मणि या सगर्वमास्कालितमनेन वज्रनिघांतघोषभीषगीवात्  
गण्डीवम् । सामिनापि सज्जीकृत कात्पृष्टम् । ]

दुर्योधन — ( सामहिषम् ) ततस्तत ।

२४९ सुन्दरक — तदो अ देव, पडिसिद्धभीमसेणसमलक्कमालम्भेण गण्डीविणा  
विरइदा अहाराअसिसेणरहकूलकसाओ दुवे वाणणदीओ । तेहिं वि दुवेहिं

Duryodhana—Sundaraka, proceed Thus [ 1st lut ] the  
speech of another

Sundaraka—May your Majesty hear 'O you masters of the  
powerful (bala) Kuru-army headed by Duryodhana, [O]  
Karna the helmsman of the boat of valence, (aṁṁṁṁ) ए  
young boy, Abhimanyu, who was alone, was killed having been  
surrounded, in my absence, by you, great chariot warrior who  
were many But I shall cause this Prince Vraṣeṇa to remain in  
memory [only] even (eva) in spite of you who are looking on  
Having said so he proudly twanged his Gāṇḍīva, with the noise  
of its string as dreadful as that of a stroke of the thunderbolt  
[My] master also made ready his Kālāpṛṣṭha

Duryodhana—( Concerning his feelings ) Then, [ what ] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīva  
wielder, who prohibited Bhīmaṣeṇa from commencing battle  
operation were arranged two rivers, dr-ling against the bank

१ ' अविणअणोक्कणधार ( अविनयनीकर्णधार ) '

अण्णोण्णसिणेहदसिदसिक्खागिसेसेहिं अभिजुत्तो सो दुराआरो मज्झम-  
२५२ पण्डवो । [ ततश्च देव, प्रतिपिद्धभीमसेनसमरकमारम्भेण गाण्डीविना  
त्रिरचिते अङ्गराजवृषसेनरथकूलकपे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्या-  
मन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्त स दुराचारो मध्यमपाण्टवः ।]

२५५ दुर्योधन — ततस्ततः

सुन्दरकः—तदो अ देव, गण्डीविगा तारसिदजीआणि घोसमेत्तविण्णाद-  
वाणवरिसेण तह आअरिद पत्तिहिं जह णणहत्तल ण सार्मी ण रहो ण धरणी  
२५८ ण कुमालो ण केदुवंसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसा ण वीरलोओ  
अ ल्खीअदि । [ ततश्च देव, गाण्डीविना तारसितज्यानिर्घोपमात्रविज्ञातवाण-  
वर्षण तथाचरित पत्रिभिर्यथा न नमस्तल | न स्वामी न रयो न धरणी न कुमारो  
२६१ न केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोओश्च लक्ष्यते । ]  
दुर्योधनः—( सविस्मयम् ) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेत्तं एव्व अदिक्कन्ते सरवरिसे सहरिससिंहणादे  
२६४ पण्डवसेणे हा हदो ति । [ ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे

( *kūlambk use* ) in the form of the chariots of the king of the Amgria  
and Vr̥sa em. By those two also, who displayed special skill out  
of affection for each other, was attacked that ill-behaved  
middle Pāṇḍava

Duryodhana—Then, [ what ] then ?

Sundaraka—And then, Your Majesty, by the Gāṇḍīvī-  
wielder, the shower of whose arrows could be known only by  
the twanging of his bow-string, which was loudly (*tarum*)  
reounding, was performed with the arrow-such [ a feat ] that  
not the ky, not my master, not the chariot, not the earth, not  
the Prince, not the banner-post, not the host, not the chorioteer,  
not the hoies, not the quarters and not the warrior-world  
[ either ] could be seen !

Duryodhana—( *With amazement* ) Then [ what ] then ?

Sundaraka—And then, Your Majesty, when the shower of  
arrows ceased for a moment as the Pāṇḍava army uttered a

१ ' सिंहेह ( स्नेह ) ' इत्येतन्न पठित वैश्वित् ।

सहर्षसिंहनादे पाण्डवसैन्ये विमुक्त्वाऽन्न्दे कौरवबले समुत्थितो महान्  
कलकलो हा हत कुमारवृषसेनो हा हत इति । ]

२६७ दुर्योधन — ( सबाधरोधम् ) ततस्तत ।

सुन्दरक — तदो अ देव, पेक्खामि कुमाल हदसारहितुलंगं लणादवत्त-  
चावचामरकेदुवंसं सगगण्भट्ट पिअ सुलकुमाल एक्केण ज्जेव हिअमम्मभेदिणा

२७० सिलीमुहेण मिण्णदेह रहमज्जे पैल्लथ । [ ततश्च देव, प्रेक्षे कुमार हतसारथि-  
तुरग इनातपत्रचापचामरकेतुवश स्वर्गप्रघ्नष्टमिव सुरकुमारमेकैर्नैव हृदयमर्न-  
भेदिना शिलीमुखेन मित्तदेह रथमध्ये पर्यस्तम् । ]

२७३ दुर्योधन — ( सास्रम् ) अहह कुमारवृषसेन । अलमनः पर श्रुत्वा । हा  
वृषसेन, हा मदङ्कटुर्ललित, हा गदायुद्धप्रिय, हा राधेयर्कुलप्ररोह, हा  
प्रियदर्शन, हा दुःशासननिर्निशेष, हा सर्वगुरुत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनैः प्रमचिरोदितचन्द्रकान्त-  
मुद्दिद्यमाननवयौवनरम्यशोभम् ।

war-cry and as the Kaurava forces gave out a loud wail, there  
arose a great uproar 'Alas Prince Vrsasena is killed, alas, [ he ]  
is killed ' '

Duryodhana—( *Suppressing his tears* ) Then, [ what ] then ?

Sundaraka—And then Your Majesty, I saw the Prince  
stretched in the chariot, like the son of a god fallen from heaven  
with his body pierced through by just one arrow that cut the  
vital of his heart, with his charioteer and horses killed and his  
umbrella, bow, *chouries*, and banner-post [ all ] broken

Duryodhana—( *With tears* ) Alas, Prince Vrsasena ! Enough  
of hearing further than this O dear boy Vrsasena alas [ you ]  
who were too much fondled on my lap alas, [ you ] to whom  
fight with a mace was dear, alas, sprout of the family of  
Rādheyā, alas [ you ] of pleasant sight, alas [ you ] who were  
in no way different [ to me ] from Dussāsana alas [ you ] who  
were attached to all your elders, give me a reply

How possibly was your lotus-like face seen by Karma, [ the  
face ] which had wide eyes, which was delightful like the newly-

१ ' महन्तीए वेलाए पेक्खिअ ( महत्या वेण्या प्रेभ्य )' २ परिहित आअदो  
( परिरियतमागत )'

प्राणपहारपरिवर्तितदृष्टिं दृष्टं  
कर्णेन तन् कथमिधाननपद्भुजं ते ॥ १० ॥

सूतः—आयुष्मन्, अल्मत्यन्तुदुःखात्रेणेन ।

दुर्योधनः—[सूत, पुण्यवन्तो हि दुःखमाजो भवन्ति] अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।

हृदयं दहतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

( मोहनुपगतः । )

सूतः—समाध्वसितु महाराजः । ( पदान्तेन वीजयति । )

३ दुर्योधनः—(लघुसंज्ञः) भद्र सुन्दरक, ततो वयस्येन किं प्रतिपन्नमङ्गराजेन ।

सुन्दरकः—तदो अ देव, तथाविधस्त पुत्रस्त दंसणेण संगलिर्द अस्तुजादं

उज्जिअ अणवेक्खिब्दपरप्परणामिओएण सामिणा अभिजुत्तो धणंजओ । तं अ

६ सुदवहामरिसुदीविदपरकमं विमुक्कजीविदासं तह परिक्कमन्तं पेक्खिअ सीमण-

उलसहदेवमञ्चाल्पमुहेहिं अन्तरिदो धणंजअस्त रहवरो । [ तन्श्च देव,

arisen moon and whose loveliness was rendered attractive by fresh youth [ just ] sprouting forth, with its eyes turned up ( *parivartita* ) at [ the time of ] the passing of life ? 10

**Charioteer**—Long-lived one, away with the extreme vehemence of grief.

**Duryodhana**—Charioteer, the meritorious really become subjected to grief. But of us,

whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation. Whence [ therefore can there be ] grief, whence pain ? 11

( *Faints away* )

**Charioteer**—May Your Majesty take courage, take courage.  
( *Fans him with the hem of his garment* )

**Duryodhana**—( *Having gained consciousness* ) Good Sundaraka what then was done by my friend, the Aṅga-king ?

**Sundaraka**—And then, Your Majesty, having wiped off the profuse tears that arose ( lit. dropped down ) at the sight of his son in that plight, by [ my ] master was attacked Dhanañjaya, without caring for the strokes of others' weapons. And having

तथाविन्व्य पुत्रस्य दर्शनेन संगलितमश्रुजातमुज्ज्वानवेक्षितपरप्रहरणाभियो-  
 ९ नेन स्वामिनाभियुक्तो धनंजयः । तं च सुतवधामपौंदीपिनपराक्रमं विमु-  
 ल्जीवितांशं तथा परिजामन्त प्रेष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरिणो  
 धनजयस्य रथवरः । ]

१२ दुर्योधनः—ततस्ततः ।

सुन्दरक—ततो देव, सञ्ज्ञेण भगिदम्—'अङ्गराज, हततुलङ्गमो भग्नकूबरो दे  
 रथो न जोगो भीमाञ्जुगेहि सह आजुञ्जितुम्' त्ति । ततो पडिवद्विदो रथो  
 १५ ओदारिदो सामी सन्दगादो बहुपथारं अ सवस्सासिदो । तदो अ सामिग  
 सुहरं विडविअ परिअणोवणीदं अणगं रहं पेक्खिअ दीहं निस्ससिअ म् दिई  
 विणिक्खिविदा । सुन्दरअ, एहि त्ति भगिद अ । तदो अहं उवगदो सामित्ता-  
 १८ वम् । तदो अत्रणीअ सीसट्टागादो पट्टिअं सर्रीरसंगल्लिदेई सोणिअविट्टुहि  
 ल्लिदुमइ वाण कटुअ अहिल्लिहिअ पेत्तिदो देवस्स संदेसो । [ततो देव, शल्पेन  
 भगिदम्—'अङ्गराज, हततुलङ्गमो भग्नकूबरो रथो न योग्यो भीमार्जुनान्यो  
 २१ महायोद्धुम्' इति । ततः परिवर्तितो रथोऽवधारितः स्वामी स्पन्दनाद् बहुप्रकारं

seen him, whose valour was enkindled by rage at the slaughter of  
 his son [ and ] who had given up [ all ] hope of life [ owing to  
 desperation ] moving about in that manner, by [ warriors ] headed  
 by Bhuma, Nakula, Sahadeva and Pāncāla, was screened the excel-  
 lent chariot of Dhananjaya

Duryodhana—Then [ what ] then ?

Sundaraka—Then, Your Majesty, by Salya was said, 'King  
 of the Arjuna your chariot, with its horse killed and its pole  
 ( *kuśārah* ) broken, is not fit for fighting with Bhīma and Arjuna'.  
 Thus the chariot was changed, my master was made to get down  
 from his [ old ] chariot and was in diverse ways consoled. And  
 then, by my master having bewailed for a long time and having  
 seen another chariot brought by the servants, and having  
 heaved a long sigh, was cast a glance at me. And [ he ] said,  
 'Sundaraka come [ here ]'. Then I went near [ my ] master. Then.

१ 'ततो अञ्जुनाचामनस्य अश्रुजित्तारिदसरपापसहस्मेति पूरिदेषु रिना  
 द्देशु रथेन भगिदो सामी अत्रगभो । ( ततोऽर्जुनचामनहाप्रत्ययोपरनिचयारपाप-  
 सहस्मेति पूरिदेषु दिवापुंगुषु शल्पेन मन्त्रिः स्वाम्यद्गराजः । )

च समाश्वासितः । ततश्च स्वामिना सुचिरं विलय्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घं निःश्वस्य मयि दृष्टिर्विनिश्चिता । सुन्दरक, एहीति भणितंच । ततोऽहमुपगतः २४ स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितविन्दु-भिर्लितमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य संदेशः ] (पट्टिकामर्पयति ।)

( दुर्योधनो गृहीत्वा वाचयति । )

२७ 'स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति यथा—

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्  
भ्रातृभ्याऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।  
येत् संभावित इत्यहं न च हतो दुःशासनारिर्मया  
सर्वं दुःश्वप्रतिकारमेहि भुजयोर्वार्येण वार्ष्णेण वा ॥ १२ ॥ ~

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शान्येन वदयसि । मद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

having taken out a strip of cloth from his turban and smeared the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty.

( Hands over the strip. )

( Duryodhana takes and reads. )

'Hail, Karpa, having closely embraced by the neck His Majesty Duryodhana, for this the last time (*etadantam*), submit from the field of battle as follows .

' [ This Karna ] is versed (*krfi*) in the operation with a number of missiles ; there is no [ other ] man who is the equal of thi- one in battles ; he is more [ close ] to me than even my brothers ; ' through him the sons of Prthā are to be conquered '— since thus was I honoured [ by you ] and the enemy of Duśśāsana has not been killed by me, [ therefore ] do you find ( lit. reach ) a remedy for grief either by the prowess of arms or by tears.' 12

Duryodhana—Friend Karna, why do you strike me here, & ho am [ already ] pained by the slaughter of a hundred brothers with another arrow in the form of [ such ] speech ? Good Sundaraka, well, now what is the Amga-king engaged in ?

१ ' त्वन् ' २ ' तम् '

वेणीमदान् ९

३ सुन्दरक—देव, अपनीदशरीरावरणो अप्पवहन्दिदण्चिष्ठओ पुणोवि पथेण  
नह ममल मग्गदि [ देव, अपनीतशरीरावरण आत्मवधवृत्तनिश्चय पुनरपि  
पार्थेन सह समर मार्गयते । ]

६ दुर्योधन—( आवेगादासनादृत्तिष्ण् ) सूत रथमुपनय । सुन्दरक, त्वमपि  
मद्रचनात् त्वरिततर गत्वा वयस्पमङ्गराज प्रतिबोधय । अलमतिसाहसेन । अभिन  
एवात्रयो सकल्प । नै खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिव बन्धुवर्गाय दत्त्वा  
मुक्त्वा वाप्य सह कतिपयैर्मन्त्रिमिश्रारिमिथ्य ।  
वृत्थान्पोन्य सुचिरमपुनर्भावि गाढोपगूढ १०  
सत्यध्यायो हततनुमिमा दु खितो निर्वृतौ च ॥ १३ ॥

अथवा शोक प्रति मया न विंचित् सदेष्टव्यम् ।

वृषसेनो न ते पुत्रो न मे दु शासनोऽनुज ।

त्वा बोधयामि किमह त्व मा संस्थापयिष्यसि ॥ १४ ॥

**Sundaraka**—Your Majesty taking off the covering of his  
body and determined to bring about his own death he is seeking  
battle with Partha even again.

**Duryodhana**—( Getting up from his seat with vehemence )  
Charioteer bring my chariot Sundaraka go you too very quickly  
and console my friend the Amra-king at my bidding {*thun*}  
' Away with extreme rashness. Quite identical is our determina-  
tion. Not indeed are you alone desirous of giving up life. But

Having killed the Pārthas offered inauspicious water to the  
group of our relatives, shed tears in company with a few  
{ surviving } ministers and enemies and accomplished (lit made)  
mutual close embrace { such as is } not to take place again for a  
long time we shall give up this accursed body, being { at once }  
sorrow stricken and extremely happy ( *mirra* ) 13

Or rather as regards grief I have no message to send

Vrahasena was not your son Dussāsana was not my younger  
brother. Why do I { then } give you to know { this phulo only }  
{ Why } should you compose me ?

१ देव अन्वि आरम्भो पुच्छीअदि ( देव अत्रापि आरम्भं वृच्छयते । )

२ ' न खलु ज्यापाङ्क्षी भवानिदानीम् ' ३ नास्तीद वाक्यं क्वचित् ४ ' वीं प्री  
मया विंचित् सदेष्टव्यम् '

सुन्दरक — ज देवो आणवेदि । [ यदेव आज्ञापयति । ] ( निष्क्रान्त )

दुर्योधन — सूत, तूर्णमेव रथमुपस्थापय ।

३ सूत — ( कर्णं दत्त्वा ) देव, हेपानविलितो नेमिष्वनि श्रूयते । तथा तर्कयामि नून परिजनोपनीतो रथ ।

दुर्योधन — सूत, गच्छ त्व सज्जीवुरु ।

६ सूत — यदाज्ञापयति देव ( निष्क्रम्य पुन प्रविशति )

दुर्योधन — ( विलोक्य ) किमिति नारुलोऽसि ।

सूत — एष खलु तातोऽग्रा सजयाविष्टित रथमारुह्य देवस्य समीरमुपगतौ ।

९ दुर्योधन — किं नाम तातोऽग्रा च सप्राप्तौ । कष्टमतिवीभत्समाचरित् दैवेन । नून गच्छ त्व स्पन्दन तूर्णमुपहर । अहमपि तातदर्शन परिहरन्नेकान्ते तिष्ठामि ।

सूत — देव, त्वदेकशेषवान्धवावेतौ । कथमिव न समाश्वासयसि ।

Sundaraka—As Your Majesty command ( Goes out )

Duryodhana—Charioteer bring the chariot quickly enough

Charioteer—( Directing his ear [ towards him ] ) Your Majesty the sound of the rims [ of wheels ] mingled ( samvrita ) with the neighing [ of horses ] is heard I therefore guess the chariot is in all probability ( nun im ) brought by the servant

Duryodhana—Charioteer go you make [ it ] ready

Charioteer—As Your Majesty command ( Going out he enters again )

Duryodhana—( Having looked at him ) Why is it that you are not mounted ?

Charioteer—Here indeed have arrived in the vicinity of Your Majesty your father and mother mounted on a chariot in the charge ( adhishtita ) of Sanjaya

Duryodhana—What have father and mother really ( nāma ) arrived ? Alas an exceedingly loathsome thing has been done by fate ! Charioteer go you and quickly bring my chariot I shall also stay in a solitary place avoiding meeting with [ it being seen by ] my father

Charioteer—Your Majesty they [ that is your parents ] have you as the one surviving kinsman How possibly should you not console them ?



१२ दुर्योधन—मृत, कथमित्र समाश्वासयामि रिमुखभागधेयः । पश्य ।

अद्यैवावा रणमुपगतौ तातमभ्यां च दृष्ट्वा  
 ज्ञातस्ताभ्यां शिरसि विनतोऽहं दुःशासनश्च । ०  
 नस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां  
 पार्श्वं पित्रोरहमुपगत- किं नु घट्ट्यामि ताभ्याम् ॥ १५ ॥

तथाप्यवश्य वन्दनीयौ गुणः ।

( निष्कान्तौ )

३

इति चतुर्थोऽङ्कः

*Duryodhana*—Charioteer how possibly can I whose fate is  
 as yet [ to me ], console them ? See.

Just to-day we both went to battle after seeing our father  
 and mother. By them was I who had bent [ myself ] low, smelt  
 on the head and Duśśā-ana [ also ] ! [ Now ] when that boy is  
 forcibly reduced to that condition by the enemy, what possibly  
 should I when gone near my parents, say to them ? 15

All the same the elders have necessarily to be offered  
 obeisance to

( They both go out )

END OF ACT IV

## पञ्चमोऽङ्कः

( ततः प्रविशति रथयानेन गान्धारी संजयो धृतराष्ट्रश्च )

३ धृतराष्ट्रः—कस्य संजय, कथय कथय कस्मिन्नुद्देशे वुरुकुल्लकाननैकशेषप्र-  
वालौ वाम्शो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सि देसे  
६ वइदि । [ जात, यदि सत्त्वं जीवति मे वत्सस्तत् कथय कस्मिन् देशे वर्तते । ]

संजयः—नन्वेप महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—( सकरुणम् ) जाद, एवाइ ति भणासि । किं णु क्खु संपदं  
९ भादुसदं से पाससे भविस्सदि । [ जात, एकाकीति भणसि । किं तु खलु  
सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति । ]

१२ संजयः—तात, अम्भ, अवतरतं स्वैरं रथात् ।

( उभावयतरणे नाट्यतः )

( ततः प्रविशति सनीडोपविष्टो दुर्योधनः )

संजयः—( उपसृत्य ) विजयतां महाराजः । नन्वेप तातोऽम्बया सह प्राप्तः ।  
१५ किं न पश्यति महाराजः ।

## ACT V

( Then enter in a conveyance, a chariot Gāndhārī, Sanjaya and Dhṛtarāstra )

Dhṛtarāstra—Dear Sanjaya, tell [ me ], tell [ me ], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying. Is he alive, or not ?

Gandhari—Child, if really my dear boy is alive, then tell [ me ] in which region he is.

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree.

Gandhari—( Pathetically ) Child, you say ' alone ' ! Indeed is it likely ( nu ) that a hundred brothers are at his side now ?

Sanjaya—Father, mother, slowly alight from the chariot.

( Both gesticulate alighting )

( Then enters Duryodhana, sitting in shade )

Sanjaya—( Having drawn near ) May victory attend Your Majesty. Why ( nanu ), here father has arrived along with mother.

( दुर्योधनो वैलक्ष्य नात्यति )

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे  
बद्धेषु व्रणपट्टकेषु शनकै कर्णे वृत्तापाश्रय ।

७ mp दूराच्चिर्जितं सान्निधताश्चरपतीनालोक्येह्लीलया  
सहा पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १

( धृतराष्ट्रो गान्धारी च स्पशनापेत्यालिङ्गत )

गान्धारी—बच्छ, अट्टिगाढप्रहारवेदनापञ्जाउल्लस अग्नेसु सण्णिहिदेसुविग  
३ पत्तरट्टि दे वाणी । [ वत्स, अतिगाढप्रहारवेदनापर्याकुल्यास्मासु सनिहिते  
धृति न प्रसरति ते वाणी । ]

धृतगाष्ट --वत्स, दुर्याधन, किमकृतपूर्वं सप्रति मय्यप्ययमव्याहारः ।

६ गान्धारी—बच्छ, जइ तुम रि अग्ने जाल्यसि ता किं सपद बच्छो दुस्त-  
नण थाल्यदि अध दुम्मरिसणो वा अण्णो वा । [ वत्स, यदि खमप्यस्मान्-  
त्यसि तत् किं साप्रत वत्सो दु शासन आल्पत्यथ दुर्मणो वान्यो वा । ]

( *Duryodhan t gesticulates t ewilderment* )

दुर्योधनः—

पापोऽहमप्रतिष्ठितानुजनाशदर्शी  
 तातस्य बाष्पपयसां तव चाम्ब हेतुः ।  
 दुर्जातमत्र विमलै भरतान्वये घैः  
 किं मां सुतक्षयकरं सुत इत्यत्रैषि ॥ २ ॥

गान्धारी—जाद, अलं परिदेविदेण । तुमं वि दाव एका इमस्स अन्धजु-  
 अलस्य मगोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा । [ जान,  
 ३ अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं  
 जीव । किं मे राज्येन जयेन वा । ]

दुर्योधनः—

मातः किमप्यसदृशं कुर्येणं वचस्ते  
 सुक्षत्रिया क भवती क च दीनतैषा ।  
 निर्वत्सले सुतशतस्य विपत्तिमेतां  
 त्वं नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana —

Sinfu' that I am, who have witnessed the slaughter of my  
 younger brothers [ -laughter ] which has not been avenged, I am  
 the cause of the tears of father, and of you, [ O ] mother ! Why  
 do you regard me as your son—[ me ] who am unworthily born  
 in the spotless Bharata race of yours and have become the cause  
 of the destruction of your sons ? 2

Gāndhārī—Child, enough of bewailing. You at least are the  
 only one to show the way to this blind couple. So live long. What  
 use is a kingdom or victory to me ?

Duryodhana—

Mother, unaccountably (*kimapi*) unbecoming and undignified  
 ( lit. *miserable* ) is [ this ] utterance of yours ! What an incon-  
 gruity between you, an excellent Ksatriya woman, and this  
 meekness of spirit ( *dināṭā* ) ! [ O you ] who are void of motherly  
 affection, you think not of this calamity of your hundred sons,  
 [ but merely try to ] protect me, who am unworthy [ of protection  
 in this way ] ! 3

१ ' जलो ' २ ' अवि ' ३ ' वरेण ( वरेण ) ' ४ ' निवृत्त ' .

नूनं विचेष्टितमिदं सुतशोकस्य ।

संजय—महाराज, किं वाय टोक्वाशे विनयः 'न घटस्य कूपपत्ने  
३ रज्जुस्त्रैव प्रक्षेपय्या' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणामावे किमुपकरणेन । (रोदिति)

धृतराष्ट्रः—(दुर्योधनं परिब्रज्य) वरत, समाश्वसिहि । समाश्वसन्मयं चाम्ना-

६ निमामनिदीनां मानरं च ।

दुर्योधनः—तात, दुर्लभ. समाश्वस इदानीं युष्माकम् । किं तु

कुन्त्या सह युष्माकं मया निहतपुत्रया ।

विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एदं एव संपदं वमूदं जं तुमं वि दाव एको णायुसोच-  
दवो । ता जाद, वसीद । एसो दे सीसज्जळी । णिवहेहि स्मरव्वावारादो ।

३ अपच्छिम करोहि पितुणो वअणम् । [जान, एतदेव सांप्रतं प्रभूतं यत् त्वमपि  
नामदेको भानुशोचितव्यः तज्जान, प्रसीद । एष ते शीर्षाञ्जलिः । निर्वन्म  
स्मरव्वापारात् । अपश्चिमं कुरु पितुर्वचनम् । ]

Surely this is the work of grief for sons !

Sanjaya—Your Majesty, is this popular saying false [namely] 'When a vessel has fallen in a well, the rope should not be thrown just there ?'

Duryodhana—This is ungenerous (lit insufficient) What is the use of the instrument in the absence of those who are to be served therewith ? (Weeps).

Dhritarāstra—( Having embraced Duryodhana ) Dear boy, take courage. And offer consolation to us and to this extremely miserable mother [ of yours ]

Duryodhana—Father, difficult to attain is consolation for you now. But,

Do you both bewail for your sons, shining even in sorrow, in company with Kunti, whose sons will be killed by me to-day ?

Gāndhārī—This itself is much at present that you alone at least are not to be mourned for. Therefore dear, be pleased. Here I fold my hands on my head before you. Desist from battle operation. Act up according to the last words of your father.

६ धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्नाया मम च निहताशेषवर्धुवर्गस्य । पश्य ।

शंयादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ  
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात् ।

चत्सानां निघनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना

मानं वैरिषु मुञ्च तात पितराबन्धाविमौ पाण्डव ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्य किं मया कर्तव्यम् ।

गान्धारी—जाद, जं पिदा दे विउरो वा मणदि । [ जात, यत् पिता ते

३ विदुरो वा मणति । ]

संजयः—देव, एवमिदम् ।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति ।

६ संजयः—देव यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावानाम् ।

*Dhrtarāstra*—Dear boy, listen to the words of your mother and of me, who have the (*entire asēva*) group of my kinsmen killed. See,

Tho-e [ famous ] Droṇa and Bhīṣma, [ relying ] on whose strength the enemies [ lit. the co-parceners ] were not cared for, are killed. The world trembled before Phālguna, 'a' he put to death (*śamayatah*) Karṇa's son in his [ very ] pre-ence (*agratah* lit in front of him). Owing to the death of my dear boys [ having been accomplished ], the enemy has his vow now remaining unfulfilled with regard to you [ alone ] ! Give up your pride towards the enemies, dear boy, and save these blind parents [ of yours ]. 5

*Duryodhana*—Having turned back from the battle-field, what should be done by me ?

*Gāṇdhārī*—Dear, what your father, or your mother would say.

*Sanjaya*—Your Majesty, so is this,

*Duryodhana*—Sanjaya, ought advice be offered even now ?

*Sanjaya*—Your Majesty, as long as he lives, so long is [ a hero ], desirous of securing victory [ over his enemies ], a proper object of advice to the wise.

१ 'मोघं' २ 'तात, अम्भ' इत्यधिकं कुत्रचित् । ३ 'किं कर्तव्यमि' ।

दुर्योधन.—(सक्रोधम्) शृणुमस्तावद् भवत एव प्रज्ञावनोऽस्मान् प्रति  
 धृतराष्ट्र.—व स, युक्तादिनि नजये किमत्र क्रोधेन । यदि प्रकृतिमापद्यते  
 नदहमेव भवन्त ब्रवीमि ।

दुर्योधन — कथयतु तातः ।

धृतराष्ट्र — वत्स, किं विस्तरेण । सप्रज्ञा भवानिदानीमपि युधिष्ठिरमोक्षित-  
 १० पणमन्त्रेण ।

दुर्योधन — तात, तनयस्नेहवैश्यादम्ना बालिशत्वेन संजयश्च काममेव ब्रवीतु ।  
 युष्माञ्जनेयं व्यामोह । अथ वा प्रभवति पुत्रनाशजन्मा हृदयञ्चः । अन्यच्च  
 ११ तात, अस्खलितभ्रान्तशतोऽहं यदा तदा अवधीरितवासुदेवसामोपन्यासं । सप्रति  
 ति शपितामहाचायां नुराजचक्रमिच्छति स्वशरीरमात्रस्नेहोद्दात्तपुरुषत्रीडाव-

Duryodhana—( With anger ) Let us just hear from you  
 your who [ claim to be ] wise an advice suitable [ *pratiśūpa* ]  
 for us

Dhrtarastra—Dear boy, what is the use of [ entertaining ]  
 matter in this matter towards Sūjaya who is talking what is  
 [ but ] proper ( *yukta* ) ? If you would recover your natural state  
 [ of mind ] then I would myself address [ something ] to you

Duryodhana—Let [ my ] father say

Dhrtarastra—Dear boy what is the use of prolixity ? Even  
 now you should make peace with Yudhishthira by offering  
 ( *bandhan* ) him the desired terms

हनसुखात्सान च कश्चिन्न करिष्यति दुयाधन सह पाण्डवै सधिन् । अन्यत्र

१८ नयुत्रेदिन् सजय,

। हीयमानान् किल रिपून् नृपा संदधते कथम् ।

दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

वृतराष्ट्र—वस, एव गतेऽपि मत्कार्यनया न किञ्चित् करोति युधिष्ठिरः ।

अन्यत्र सर्वं देवान्कृष्ट मन्यते युधिष्ठिर ।

३ दुर्योधनः—कथमिव ।

वृतराष्ट्र—(चैन, श्रयता प्रतिज्ञा युधिष्ठिरस्य) । नाहमेकस्यापि भ्रातुर्विपत्तीं प्राणान् धारयामाति । बहुच्छब्दात् सप्रामस्यानुपनाशमाशङ्कमानो यदैवं भवने रोचते तदैवासी सज सधातुम् ।

सजय—एवमिदम् ।

the Pandava [ a peace ] which would bring [ only ] shame to a man of noble spirit and which would end in misery ' Moreover, [ O ] Sanjaya [ you ] who [ profess to ] know politics

How indeed would king make peace with their enemies who are losing ? At present I am bereft of Dussana [ and am therefore in a disadvantageous position ] and the Pandava is accompanied by his brothers [ and a such therefore would not be favourably disposed to listen to overtures of peace ] 6

Dhrtarastra—Even when matters have reached this stage there is nothing which Yudhishthira would not do at my request. Moreover Yudhishthira looks upon everything as being in the clutches of Fate.

Duryodhana—How possible

Dhrtarastra—Dear boy hear the vow of Yudhishthira viz ' I shall not sustain life on the death of even one younger brother ' Owing to war abounding in many treacherous yet he apprehends the death of his brothers and [ as such ] is ready to make peace exactly when it pleases you.

Sanjaya—So [ it ] is !

१ ' हीयमाना किल रिपून् नृपा मदधते पगान् । दुःशासनेन हतेऽहीना सानुजा पाण्डवा कथम् ॥ २ ' सर्वेननापकृत नानुमन्यते, ' सर्वदैव अवकृष्टमानान मन्यते ' सर्वदैवान्कृष्टानानान मन्यते भवद्भय ' इत्यपि पाठौ न्त ।



गान्धारी—नाद, उपपत्तिजुक्त पडिवज्रस्त पिटुणो वक्षणम् । [ जात, उ-  
पत्तियुक्तं प्रतिपद्यस्व पितुर्गणनम् । ]

दुर्योधन—नात, अम्ब, संजय,

एकेनापि विनालुजेन मरणं पार्थः प्रतिज्ञातवान्  
भ्रातॄणां निहते शते विपद्यते दुर्योधनो जीवितुम् ।  
तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना  
भीमं दिक्षु न निक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्तासन, हा मदङ्कदुल्लिखित, हा जुअराअ, असुदपुत्र्या  
कवु कस्त वि लोए ईदिसी विपत्ती । हा वीरसदप्रसविणी हदगान्धारी दुक्व-  
३ तद प्मदा ण उण सुदसदम् । [ हा जात दुःशासन, हा मदङ्कदुल्लिखित, हा  
युवराज, अधुनपूर्वा खल्ल कस्यापि लोक ईदिसी विपत्ति ] । हा वीरदानप्रसविनी  
हदगान्धारी दु खशत प्रसूता न पुन. सुतशनम् । ]

( सर्वे रुदन्ति )

**Gandhari**—Dear, accept the words of your father, which are  
in consonance with reason

**Duryodhana**—Father, mother, Sāñjaya,

The Pārtha ( i. e. Yudhishtira ) has vowed death, in the  
absence of even one younger brother [ and ] Duryodhana brings  
him self up to live, on his hundred brothers having been slain !  
Shall I not, throw in [ all ] directions Bhīma, the enemy, that  
devourer of Duśśāsa's blood, mangled with the tip of my mace ?  
Shall I [ making ] a miserable wretch of myself, make peace ? 7

**Gandhari**—O darling Duśśāsa, O [ you ] so much fondled  
on my lap, O young prince, such destruction indeed has never  
been heard before in the world in the case of any one ! Alas  
wretched Gāndhārī, who gave birth to hundred heroes, has  
[ really ] given birth to a hundred griefs, but not a hundred con-

( All weep )

६ संजय.—( वाप्यमुःसृज्य ) तात, अम्ब, प्रतिबोधयितुं महाराजमिमां भूमिं युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

९ धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागवेषु स्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविनालम्बनेयं तस्मिन्नी गान्धारी कमवलम्बतां शरणमहं च ।

१२ दुर्योधनेः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरकृतविद्विषः

प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।

अभिमुखमरीन् प्रन्तः संख्ये द्वताः शतामात्मजा

घटतु सगरेणोदां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याविपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

( नेपथ्ये महान् कलकलः )

**Sanjaya**—( *Having shed tears* ) Father, mother, you two have come to this region in order to console His Majesty. So you should first compose yourselves at least.

**Dhrtarastra**—Dear boy Duryodhana, when Fate is thus adverse [ to us ], and you are not giving up natural pride towards the enemies, whom should poor (*tapasvini*) Gāndhārī, who poses-as you as the sole surviving support of her life, to resort to as protector, and [ also ] myself ?

**Duryodhana**—Hear what is fit to be done at present

Your hundred sons, who had subjugated (*kalita*) the world, who enjoyed sovereignty (*asīarya*) and despised their enemies and who were worshipped by thousands of crests of kings who had bent down their heads, have been killed in the war, while [ themselves ] killing their enemies face to face (*abhimukham*). [ So ] let father in company with mother bear the [ same ] yoke that was borne by Sagara.

But the contrary of this happening, the king's (*adhipateh*) duty as a Kṣatriya will have been transgressed.

( *A great uproar behind the curtain* )

३ गान्धारी—( आकर्ष्य । समयन् ) जाद, कर्हि एड हाहाकारमिस्त द्दरस्ति  
रुर्णअडि । [ जात, दुत्रैवत् हाहाकारमिश्र तूर्यरमित श्रूयते । ] ।

सजय—अम्ब, भूमिरियमेवंपिमाना भीरजनत्रासचननी महानितागताम् ।

६ वृतराष्ट्र—वस, सजय, शायताम् । अतिभैरव खलु विस्तागी लङ्कार ।  
कारणेनास्य महता भवितव्यम् ।

दुर्योधन—तात, प्रसीद । पराङ्मुख खलु दैवमस्मान् । यावदरमनि

९ किंचित्स्याहित न श्रायति तापदेयाज्ञापय मा सप्रामाण्यतरणाय ।

गान्धारी—जाद, मुहुत्तअ दाव म मन्दभाष्णी समस्तासेहि । [ जात मुहुत्त  
तायन्ना मन्दभाषिणी समाश्वासय ।

१० वृतराष्ट्र—वस, यद्यपि भवान् समराय वृत्तनिश्चयमन्थापि रह परप्रतीघातो  
पापधिन्यताम् ।

दुर्योधनः—

१ म प 'अत्यंशु हतबान्धवा मम परे हन्तु न योग्या रह-

किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्य रणे ।)

गान्धारी—जाड, एआई तुमम् । जो दे सहाअत्तण करिम्मदि । [ जान, एकाकी त्वम् । कन्ने साहाय्ये करिष्यति । ]

३ दुर्योधन—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽस्यः

सांख्य केवलमेतु दैवमधुना निष्पाण्टवा मेदिनी ॥ ९ ॥

(नेपथ्ये । कल्कलानन्तरम्) भो भो योधा, निवेदयन्तु भवन् कौरवे  
क्षराय, इद महत् कदनं प्रवृत्तम् । अलमप्रियश्रवणरराड्मुखन्द्या । यत्

३ कात्रानुरूप प्रनिमिगतव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरस्मिरङ्किततनुः पार्थोङ्कितेमार्गिणै

र्वाहे. स्यन्दनवर्त्मनां परिचयादारुण्यमाण. शनै ।

**Duryodhana—**

My enemies (*pare*) who have killed my kinsmen in my presence (*prtyak am*) ought not to be killed (*hantum na uogya*) secretly (*raha*) What is the use of that being done, which like their doing, is not openly done in the battle? 9 (line 1 & 2)

**Gandhāri—**Dear, you are alone Who would render you help?

**Duryodhana—**

Alone I have been the cause of the death of your son's Mother, how many are the enemies? Only let Fate come to [my] assistance and [now] the earth [will be] void of the Pandavas 9 (line- 3 & 4)

(Behind the curtain After an uproar) O you warriors, how may you tell [this] to the lord of the Kauravas Here a great slaughter has begun Enough of your turning your face away from hearing an unpleasant [news] For, now you ought to employ a remedy, which is proper for the occasion So indeed

Having cast off the whip and the reins, his body marked with arrows bearing the sign of [the name of] Partha [i.e. Arjuna], slowly drawn along by the horses owing to their acquaintance

१ ' नस्य न परान् हन्तु र्हा मे क्षम ' २ ' सांख्य केवलमेतु ' ३ ' शाम्यो '

वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां  
शून्येनैव रथेन याति शिविरं शल्यः कुरुशैल्ययन् ॥१०॥

दुर्योधन — ( श्रुत्वा । साशङ्कम् ) आः, केनेदमत्रिस्पष्टमशनिपातदात्म-  
मुद्धीपितम् । कः कोऽत्र भोः ।

३ ( प्रविश्य सन्नान्तः ) सूतः—हा, हताः स्मः । ( आत्मानं पातयति )

दुर्योधन —अयि, कथय ।

धृतराष्ट्रसंज्ञयौ—कथ्यतां कथ्यताम् ।

४ सूत—आयुष्मन्, किमन्यत् ।

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।

शून्यं कर्णस्य रथं मनोरथमिवाथिरूढेन ॥ ११ ॥ ०

दुर्योधन —हा वयस्य कर्ण । ( मोहमुपागतः )

गान्धारी—जाद, समस्तस समस्तस । [ जात, समाश्रसिहि समाश्रसिदि । ]

with the chariot-path and giving to know ( *āvedayan* ) to those, that are asking, the news of the lord of the Amgus with tears from his eyes, is Śalya proceeding to the camp with only a vacant chariot, [ thus ] piercing [ the heart of ] the Kurus ! 10

\* Duryodhana—( *Listening With apprehension* ) Ah, by whom has this proclamation been made, indistinct and dreadful like the fall of a thunderbolt ? Who is here ? who ?-ho !

( *Having entered confused* ) Charioteer—Alas, we are undone  
( *Throws himself down* )

Duryodhana—Oh, tell.

Dhrtarastra and Sanjaya—Let it be told, let it be told

Charioteer—Long-lived one, what else ?

Here the stream of the people has been thrown into a swoon by Śalya, while entering, as by a dart finding its way [ in the body ]—[ Śalya ] who is mounted on the vacant chariot of Karna, as on a vain desire ! 11

Duryodhana—Alas, friend Karna ! ( *Faints away* )

Gāndhārī—Child, take courage, take courage.

३ संजयः—समाश्रसितु समाश्रसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।

पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

कस, समाश्रसिहि, समाश्रसिहि । ननु भो । हतविधे,

अन्योऽनुभूतशतपुत्रविपत्तिदुःखः

शोच्यां दशामुपगतः सह भार्ययाहम् ।

अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे

दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

कस दुर्योधन, समाश्रसिहि समाश्रसिहि । (समाश्रसत्य तपस्विर्नी मातरं च दुर्योधनः—( लब्धसंज्ञः ) )

अयि कर्ण कर्णसुखदां प्रयच्छ मे

गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।

Sanjaya—May Your Majesty, take courage, take courage.

Dhrtarastra—Alas, oh, alas !

On Droṇa and Bhīṣma having been killed, he who was the support, the dear friend of my son, that Rādhēya also has here ( *ayam* ) been killed ! 12

Dear boy, take courage, take courage. I say ( *nānu* ), O, accursed Fate,

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [ already ] reduced to a pitiable condition along with my wife. [ And now ] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is totally destroyed, I have indeed been rendered hopeless, you.

Dear boy, Duryodhana, take courage, take courage. And give courage to your poor mother.

Duryodhana—( *With his consciousness regained* )

O Karṇa, vouchsafe to me words ( *gīram* ), causing pleasure to the ear, [ thus ] pouring on me as it were lasting joy. [ O you ]

१ ' वत्सस्य च सुहृद्द्रुगे '

वेणीसहार १०

सततावियुक्तमकृतामिय प्रियं  
 वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥  
 ( पुनर्मोहमुपागत ) ( सब समाश्वासयन्ति )

दुर्योधन—

आर०१६

मम प्राणाधिके तस्मिन्नज्ञानामाधिपे हते ।  
 उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहत न घत्सं  
 दु शासनं तमधुना न च बन्धुवर्गम् ।  
 येनातिदु श्रवमसाधु कृतं तु कर्णे  
 कर्तास्मि तस्य निघने समरे जनस्य ॥ १६ ॥

गान्धारी—जाद, सिद्धिलेहि दाव क्लणमेतु वाध्यमोक्षम् । [ जात, शिथि-  
 लय तावत् क्षणमात्र वाध्यमोक्षम् । ]

who were [ so ] fond of Virasena you are going away, leaving  
 me, who was always unseparated [ from you ] and who have done  
 [ you ] no unpleasant thing ' 14

( Faints away again ) ( All console him )

Duryodhana—

On that lord of the Arms who was dearer to me than my  
 life, having been killed I am ashamed even to breathe Why talk  
 of consolation father ? 15

Moreover

I bewail not now for that dear boy Dussasana killed by the  
 enemy, though he deserves to be mourned for, not also for the  
 collection of my kinsmen But I shall work the destruction in  
 battle of that individual ( janak ) by whom was perpetrated on  
 Karra the evil deed, [ so ] exceedingly painful to hear 16

Gandhari—Child just shaken for only a moment the flow of  
 tears

१ ' कृत न वर्णे वर्णम्य तस्य निघने निघन कुलस्य ' २ ' कुलस्य ' इति  
 सुद्रितपुष्पकपाठः ।

३ धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्ज्याश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।

तत्कृते त्यजतो वाप्यं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत केनैतदसंभवनीयमस्मत्कुल्यन्तरुणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं क्लिज जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।

निहतः किलेन्द्रसूनोरस्मत्सेनाहृनान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् श्रुमितः शोकसागरः ।

घाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

तात, अम्ब, प्रसीदतम् ।

*Dhrtarāstra*—Dear boy, wipe off your tears for only a moment.

*Duryodhana*—

While he was giving up his life for my sake he was not prevented by anybody. Why are [ then ] the tears that I shed for him, of me, [ who have become ] helpless, being warded off ? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated ?

*Charioteer*—Long-lived one, thus, I hear, the people say.

With the wheel [ of his chariot ] sunk in earth, he was killed, it is said, by the arrows of that son of Indra [ that is, Arjuna ], who possesses the discus-armed [ Kṛṣṇa ] for his charioteer and who is [ the veritable ] Death to our army. 18

*Duryodhana*—

The ocean of my grief, agitated by the recollection of the moon of Karna's face, is [ now ] being drunk up by the fire ( śikhī ) arising from my anger, as by the submarine ( 1ṛāra ) one. 19

Father, mother, be pleased.

१ केनापि न म वारितः ।



ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।

२८ । समानायां विपत्तौ मे धैरं संशयितो रणः ॥ २० ॥

वृतराष्ट्र — ( दुर्योधन परिष्वज्य । रुदन् )

भवति तनय सत्यं संशय साहसेषु

द्रवति हृदयभेतद् भीममुत्प्रेक्ष्य भीमम् ।

अनिकृतिनिपुण ते चेष्टितं मानशौण्ड

छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारी—जाद, तेण एव सुदसदकदन्नेण विओदलेन समं समलं मगसि।

[ जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे । ]

३ दुर्योधनः—तिष्ठतु तान्द् वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे

सर्षाङ्गचन्दनरसो नयनामलेन्दुः ।

पुत्रस्तवाम्य तव तात नयैकशिष्यः ।

कर्णो हतः सपदि तत्र शरा पतन्तु ॥ २२ ॥

This fire, born of grief, [ and ] difficult to bear, is burning me. The calamity being common [ in either case ], war, with uncertainty attaching to it, is preferable to me. 20

Dhrtarāstra—( Having embraced Duryodhana Weeping )

Indeed, my boy, there is uncertainty in adventures. This my heart melts, having conceived to myself the terrible Bhuma [ O you ] well-known for your pride, your action is not skilful in treachery, [ but ] the enemies' [ method of ] warfare abounds in deception ( *chala* )'. Alas, I am undone ! 21

Gāndhārī—Dear boy, do you seek battle with that very Vrkodara, [ who has been ] Death to my hundred sons ?

Duryodhana—Let alone Vrkodara for a while.

Let my arrows instantaneously ( *sapadi* ) fall on him by whom sinful one, was killed Karra, the cherished desire of my heart, the sandal-paste to all my limbs, the spotless moon to my eyes a son to you, [ O ] mother, and the distinguished ( lit sole ) disciple of yours in politics [ O ] father ! 22

१ ' नर मनादित्तुं रणे ' २ ' लक्ष्मी साहसेष्पीटगणु '

दुर्योधन—ननु संनिहितैवेयं गदा ।

३ गान्धारी—हा हृदलि मन्दमाङ्गी । [ हा हतास्मि मन्दभागिनी । ]

दुर्योधनः—अम्ब, 'अलीमदानैः' 'कार्पण्येन' । 'संजय', 'रथमारोप्य' 'पितृन्', 'पिशुवित्'  
प्रतिष्ठस्व । (सिमागतोऽस्माकं शोकापनोदी जनः ।)

६ धृतराष्ट्रः—कस्त, क्षणमेकं प्रतीक्षस्व यावदनयोर्भात्रमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

( ततः प्रविशतो भीमार्जुनौ )

९ भीमः—भो भोः सुयोधनानुजीविनः, किमिति संत्रमादययातथं चरन्ति  
भवन्तः । अलमावयोः शङ्कया ।

( कर्ता द्यूतच्छलानां जनुमयशरणोद्दीपनः सोऽतिमान्नी  
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

Duryodhana—Why, here is the mace just near !

Gāndhārī—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [ this ] abject misery. Sañjaya, start for the camp placing my parents on the chariot. The persons, who are to drive away our grief, have arrived.

Dhrtarāstra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known ?

( Then enter Bhīma and Arjuna )

Bhīma—Oh you dependents of Suyodhana, ho ! why is it that you are moving away in a disorderly fashion through confusion ? Away with fear from us two.

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for tossing away the garment and hair of Kṛsnā, [ he ] of whom the Pāṇḍavas were [ once ]

१ अस्मात् पर ' कथयन्त तानदिदमावयोर्भागमन्तं स्वाग्निस्तस्य कुरुपतेः ' इत्यधिकं वाक्यं कुरुन्ति २ ' अभिमानि ' इत्यन्यत्र

ऋणालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।

अनिवारितसंपातैर्यमात्माश्रुधारिभिः ॥ २४ ॥

( नैपथ्ये । वैलकशनन्तरम् ) भो भोः कौरववलप्रधानयोधाः, अलमस्मान-  
वलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधन-  
३ स्तिष्ठतीति ।

( सर्वे ससभ्रममाकर्णयन्ति )

( प्रविश्य सभ्रान्तः ) सूतः—आयुष्मन्,

माप्ताचेकरथारूढौ पृच्छन्तो स्वामितस्ततः ।

सर्वे—कथं कथं ।

सूत—

स ऋणारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—( सभयम् ) जाद, कीं एत्थं पडिपज्जिद्वय । [ जात, किमत्र  
प्रतिपत्तव्यम् । ]

Here my own self (*āma*) either securing [ for me ] in am-  
brace with Karna, or depriving Partha of his life, [ has been  
dreadly installed ] with the waters of tears, with their flow not  
checked (*āmarāta*) 24

( Behind the curtain After an uproar ) O you, principal  
warriors of the Kaurava army, away with fleeing here and there  
through fear at our sight May you tell [ us ] in which regard  
Duryodhana is staying [ at present ]

( All listen with confusion )

( Having entered confused ) Charioteer—Long-lived one,

Two have arrived, who have mounted on the same chariot  
and are inquiring after you here and there 25 (lines 1 & 2)

All—Who and who ?

Charioteer—

That enemy of Karna and that ferocious Vrikodara with deeds  
like the eat a wolf 25 (lines 3 & 4)

Gandhari—( With fear ) Child, what ought to be done here ?

‘ इत्थं इत्थं ज्ञया ’

दुर्योधन—ननु संनिहितैत्रेय गदा ।

३ गान्धारी—हा हृदलि मन्दभाङ्गी । [ हा हृतास्मि मन्दभागिनी । ]

दुर्योधनः—अम्ब, अलमिदानीं कार्पण्येन । संजय, स्थमारोप्य पितरौ शिवि  
प्रतिष्ठस्व । (सिमागतोऽस्माक शोकापनोदी जनः ।)

६ दृतराष्ट्रः—वत्स, क्षणमेक प्रतीक्षस्व यावदनयोर्भात्रमुपलभे ।

दुर्योधन—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

( ततः प्रविशते भीमार्जुनौ )

९ भीम—भो भो सुयोधनानुजीविनः, किमिति संभ्रमादयथातथं चरन्ति  
भवन्तः । अल्मावयोः शङ्कया ।

( कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी  
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।

Duryodhana—Why, here is the mace just near !

Gandhari—Alas, I am undone, unfortunate as I am.

Duryodhana—Mother, away now with [ this ] abject misery.  
Sañjaya, start for the camp placing my parents on the chariot.  
The persons, who are to drive away our grief, have arrived

Dhrtarāstra—Dear boy, wait for one moment till I find out  
their purpose

Duryodhana—What is the use of this being known ?

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you are moving away in a disorderly fashion through confusion ?  
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gambling, the igniter of the house made of lac, that notorious,  
extremely proud man, the wind for tossing away the garment  
and hur of Kṛṣṇa, [ he ] of whom the Pāṇḍavas were [ once ]

१ अस्मात् पर ' द्रव्यत तावदिदमाप्यागमन स्वामिनस्तस्य कुरुपते.' इत्य-  
धिकं वाक्यं कुरुचित् २ ' अभिमानी ' इत्यम्यत्र

राजा दुःशासनादेर्गुरुर्नुजशतस्याङ्गराजस्य मित्रं  
कास्ते दुर्योधनोऽसौ कथयत न रथा द्रष्टुमभ्यागतौ स्व. ॥ २६ ॥

वृतराष्ट्र — सजय, दारुणं खल्वपक्षेप पापस्य ।

सजय — तात, कर्मणा कृतनिशेषविप्रियां संप्रति वाचा व्यवस्यन्ति ।

३ दुर्योधन — सूत, कथय गवोभयोरयं तिष्ठतीति ।

सूत — यथाज्ञापयति देवः । ( तावुपसृत्य ) ननु भो वृकोदरार्जुनी, एष महाराजस्तातेनाग्रया च सह न्यप्रोधच्छवागामुपविष्टस्तिष्ठति ।

६ अर्जुन — आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मदर्शनेन भृशमुद्वेजयितुम् । तद् गच्छामः ।

भीम — ( मूढ, अनुल्हनीय सदाचारः । न युक्तमनभिवाद्यं गुरुन् गन्तुम् । )

९ ( उपसृत्य ) सजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्राज्यं नामकर्मणी वन्दनीया गुरवः । ( रथादवतरतः )

aves, the king the eldest of the hundred brothers (namely) Dussasana and others and the friend of the Amgri-king" [Do] tell [ us ] Not in anger have we come ( come we have ) to see him 26

**Dhrtarastra**—Terrible indeed is the declaration of the villain

**Sanjaya**—Father, having done every [ possible ] injury by their deed, they are now acting with their tongue

**Duryodhana**—Charioteer, go and tell them both, ' Here does [ Duryodhana ] stand '

**Charioteer**—As Your Majesty commands, ( Having approached them ) I say ( nūna ), O Virkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

**Arjuna**—Noble brother be pleased It is not proper, ready to distress again, by our sight, the parents [ already ] afflicted with grief for their sons Therefore let us go

**Bhima**—Look, [ rules of ] decorum [ lit good conduct ] ought not be transgressed It is not proper to go away without having saluted the elders ( Having approached ) Sanjaya, convey our salutation to the parents Or rather, stay. After personally announcing one's name and deed should the elders be saluted ( Both get down from the chariot )

अर्जुनः—( उपगम्य ) तात, अम्न,

सकलरिपुजयाशा यत्र वद्धा सुतैस्ते  
 तृणमिव परिभूतो यस्य गर्वेण लोकः ।  
 रणशिरसि निहन्ता तस्य राधासुतस्य  
 प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीयो दुःशासनासृजा ।  
 भङ्गा सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम् ।  
 ( यावत् क्षत्रं तावत् समरविजयिनी जिता हताश्च वीराः ) तत् किमेव विकृत्य-  
 ३ नामिरस्मानुद्वेजयति ।

भीमः—तात, अलं मन्युना ।

Arjuna--( Having approached ) Father, mother,

On whom was fixed the hope of victory over all enemies by your sons, he by who in his pride was defied the world as though it were a straw--of that son of Rādhā the killer at the head of battle, this middle Pāṇḍava is offering his salutation to you, [ O ] parents ! 27

Bhīma--

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated ( *kriḍa* ) with the blood of Duśśāsana and who will [soon] break the thighs of Suyodhana. 28

Dhṛtarāstra--Wicked-souled Vṛkodara, this injury to enemies has not been done just by you alone. As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes vanquished and slain. Then, why do you afflict us by such boastings ?

Bhīma--Father, enough of anger.

कृष्णा केशेषु कृष्टा तव सदसि बधूः पाण्डवानां नृपैर्यैः  
 सर्वे ते मोधवद्भौ कृशशलभकुलाश्रया येन दग्धाः ।  
 पतस्माच्छ्राययेऽहं न यत्तु भुजवलस्त्राघया नापि दर्पात्  
 पुत्रे पौत्रेश्च कर्मण्यतिगुणणि कृते तात साक्षी त्वमेव ॥ २९ ॥

दुर्योधन — अरे रे मरुत्तनय, किमेव वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म  
 श्लाघसे । अपि च ।

कृष्णा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा  
 प्रत्यक्षं भूपतीनां मम भुवनपतेराश्रया द्यूतदासी ।  
 अस्मिन् घैरानुग्रहे घद किमपश्यत तैर्द्विता ये नरेन्द्रा  
 बाह्योर्वोर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

Since (*yena*) all those princes, who dragged by the hair in your assembly, Krishna, the wife of the Pāṇḍava, have been burnt down in the fire of my anger with the contempt proper to [be shown to] a brood [kula] of insignificant (*krśā*) mothers on this account am I causing [you] to hear [and] not indeed by way of boasting of my strength of arms, nor out of pride when the exceedingly great deed was performed by your son and grand-sons, you yourself, father were the witness. 29

Duryodhana—O you son of Wind, why do you thus boast of your censurable deed in the presence of the old king? Moreover

The wife of you [namely, Blüna], and of you, a brute [that is Arjuna's], of that king [that is, Yudhishthira], or of the other two [that is, Nikula and Sahadeva], was as a female slave [won] at gambling, dragged by the hair before the eyes of kings at the command of me, the lord of the earth. In this formation (*anubandha*) of hostility, say, what injury has been done by those kings, who are killed? [Is there] pride [on your part] even without having conquered me whose pride is great in [the possession of] the riches (*dravīṇa*) in the form of the excessive prowess of my arms? 30

आः दुरात्मन् एष न भवसि । (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वो-  
पवेशयति । भीमः क्रोधं नाटयति )

३ अर्जुन—आर्य, प्रसीद । किमत्र क्रोधेन ।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।

हतभ्रातृशतो दुःखी प्रलापैरस्य काव्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

अत्रैव किं न विशसेयमहं भवन्तो

दुःशासनानुगमनाय कटुप्रलापिन ।

विघ्नं गुरुं कुरुते यदि मद्दंदाग्र-

निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि

भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।

Ah, wicked-souled one, here you will be no more. ( Having got up in anger desires to strike [ at Bhīma ]- Dhṛtarāṣṭra holds him and makes him sit. Bhīma gesticulates anger )

Arjuna—Noble brother, be pleased. What use is anger here ?

This miserable man, his hundred brothers killed, is doing injury by speech, being unable [ to do so ] by action. What pain [ can he give us ] by his ( unbridled talk i. e. ) ravings ? 31.

Bhīma—O you blot on the family of Bharata,

Should I not slay\* you even here, that you might follow Duśśānana, [ O you ] who loosely talk [ such ] bitter things, if [ this ] elderly person [ namely, Dhṛtarāṣṭra ] were not to put an obstacle in the way of your body having its bones shattered ( ranita ) with a crash by the knob ( agra ) of my mace ? 32

Moreover, fool,

That you were caused to give vent to your sorrow, like a woman, by means of your tears, and that you were made a witness to the tearing of your brother's chest--this was



आसीदेतत् तव कुनूपते कारण जीवितस्य ०  
कुन्दे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधन—दुरात्मन्, भरतकुलपसद, पाण्डवपशो, नाह भवानिव विकल्पना-  
प्रगल्भ । किं तु

द्रक्ष्यन्ति न चिरात् सुप्त बान्धवास्त्वा रणाङ्गणे ।  
मद्रदामिचवक्षोऽस्थिवेणिकाभीमभूपणम् ॥ ३४ ॥

भीम—( विहस्य ) यथेव नाश्रद्धेयो भवान्, तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्या मद्भुजाभ्या भ्रमितगुणगदाघातसचूर्णितोरो  
धूरस्याधाय पाद तव शिरसि नृणां पश्यता श्व प्रभाते । ०  
त्वन्मुख्यभ्रातृचक्रोद्गलनगलदसृक्चन्दनेनानखाग्र  
स्त्यानेनार्द्रेण चाक्त स्वथमनुभविता भूपण भीममसि ॥ ३५ ॥

the reason of [the continuation of] life of you an unworthy king  
[so long] when Bhimasena the elephant to the lotus pond of  
your family, head been enraged 33

Duryodhana—Villain wretch of the family of Bhisata  
beast of a Pandava I am not audacious [enough] to boast like  
you But

Not after long will your kinsmen see you lying [dead] on  
the battle-field and possessing a frightful decoration in the form  
of the series (lit braid) of your chest bones broken by my  
mace ! 34

Bhima—( Having smiled ) If so you are not [at all] to be  
disbelieved ! Yet I shall tell you what is [to happen] just in the  
near future

Having planted my foot on your head to-morrow in the  
morning inspite of [all] people looking—[of you] whose thighs  
shall have been pulverised by the strokes of the mace whirled  
round by my brawny arms—I shall myself enjoy the  
dreadful decoration smeared (*aktak*) [that I shall be all over] up  
to the [very] tips of my nails with the coagulated (*styana*) and  
wet sandal ointment in the form of the blood oozing on account of  
the tearing open (*uddalana*) of [bodies of the entire] group of  
brothers headed by you ! 35

( नेपथ्ये ), भो भो भीमसेनार्जुनी, एष खलु निहताशेषारातिचक्र आक्रान्त-  
परशुरामाभिरामयशा प्रतापतापितदिब्रह्मण्डलस्थापितस्वजन श्रीमानजातशत्रु-  
३ देवो युधिष्ठिर समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्य ।

( पुननपथ्ये ) कुर्वन्त्वासा इतानां रणशिरसि जना वह्निसाद् देहभारा-  
नश्रून्मिश्रं कथंचिद् ददतु जलमर्मा बान्धवा बान्धवैभ्यः ।

मार्गन्तां ज्ञातिदेहान् इतनरगहने स्रण्डितान् गृध्ररुद्धै-  
रस्त नास्वान् प्रचात सह रिपुमिरय सह्यैन्ता बलानि ॥२६॥

उभौ—यदाज्ञापयत्यार्यः ( निष्क्रान्तौ )

( नेपथ्ये ) अरे रे गाण्डीवाकर्पणवाहुशालिन्, अर्जुन, अर्जुन, केदाना गम्यते ।

( Behind the curtain ) O you Bhimasena and Arjuna, oh !  
here indeed His Majesty the glorious foeless Yudhishthira  
commands [ you ]—[ Yudhishthira ] the entire ( as a ) circle of  
whose enemies is killed who has won ( lit. stepped on ) the  
attractive glory of Parasurama and who has established his own  
men in the [ whole ] circle of quarters brought under sway  
( *āpita*, lit. heated ) by his prowess

Both—What does our noble brother command

( Again behind the curtain ) Let the related people consign  
to the fire the heaps of the bodies of those that are killed at the  
head of the battle Let these kinsmen with a great difficulty offer  
to their [ dead ] kinsmen the [ funeral ] water, mixed with their  
tears Let [ people ] search for the bodies of their relatives, torn  
by vultures and herons, in the thick mass ( *gahana* lit. forest ) of  
the people who have been killed Here the sun has reached the  
setting point along with our enemies Let the forces be with-  
drawn

36

Both—As our noble brother commands ( Both go out )

( Behind the curtain ) O you Arjuna, Arjuna bring with  
your arm that draw the Gandiva bow where can you go now ?

१ दिब्रह्मण्डलस्थापितस्वजन । २ मृचन्तान् ३ मञ्जस्ता ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि  
 प्रौढ विक्रान्तमासीद् घन इव भवता शूरशून्ये रणेऽस्मिन् ।  
 स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपत  
 कल्पाग्नि पाण्डवाना द्रुपदसुतचमूधस्मरो द्रौणिरस्मि ॥ ३७ ॥

वृतराष्ट्र — ( आकर्ष्य । सहर्षम् ) वत्स दुर्याधन, द्रोणवधपरिभवोदीपितक्रो  
 धपायक पितुरपि समधिऋबल शिक्षावानमरोपमश्चायवश्वत्यामा प्राप्त ।  
 ३ तत् प्रत्युपगमनन तावदय सभाभ्यता वीर ।

गान्धारी—जाद, पञ्चुगच्छ एद महाभाअन् । [ जात, प्रत्युद्वैचैन  
 महाभागम् ]

६ दुर्योधन — तात, अम्ब, किमनेनाङ्गराजवधाशसिना वृथायौवनशस्त्रबलभरेण ।  
 वृतराष्ट्र — वत्स, न खल्वस्मिन् काले पराक्रमवतामेवविधाना बाह्मात्रणापि  
 विरागमुत्पादयितुमर्हसि ।

This bow capable of conquering you, had been these days  
 abandoned [ by me ] through anger against Karna [ and there-  
 fore ] on this battle field [ thus rendered ] void of heroes did your  
 valour wax magnificently as in a wilderness Having recalled  
 to my mind the [ outrageous ] touch on the lead of my father,  
 who had renounced his weapon [ though ] unconquered have I  
 arrived the son of Drona the fire of universal destruction to the  
 Pandavas and the levourer of the army of the son of Drupada 37

Dhrtarastra—( Having listened With joy ) Dear boy Duryo-  
 dhana, here has arrived Asthatthaman the fire of whose anger is  
 highly ( ud ) enkindled by the insult of Drona's slaughter  
 possessed of prowess greater even than his father's who has had  
 good training ( sikha ) and who re-sembles a god So let this warrior  
 be honoured at least by being gone up to [ for being received ]

Gandhari—Child rise up to receive this man of great share

Duryodhana—Father mother what use is this [ man ] who  
 longed for the death of the king of the Amgas and who [ therefore ]  
 possesses in vain the burden of his youth weapon and strength ?

Dhrtarastra—Dear boy indeed it behoves you not at this  
 time to create disaffection among [ men possessed ] of valour of  
 this kind even by just a word

२ ( प्रविश्य ) अश्वत्थामा—विजयता कौरवाधिरति ।

दुर्योधन—( उत्याय ) गुरुपुत्र, इत आस्यताम् । ( उपवेशयति )

अश्वत्थामा—राजन् दुर्योधन,

कर्णेन कर्णसुभग बहु यत् तदुक्त्वा

यत् सङ्घरेषु विहित विदित त्वया तत् ।

द्रोणिस्तत्रधिज्यधनुरापतितोऽभ्यमित्र-

मेयोऽधुना त्यज नृप प्रतिशरचिन्ताम् ॥ ३८ ॥

दुर्योधन—( साम्यमूयम् ) आचार्यपुत्र,

अस्त्रानेऽङ्गराजस्य योद्धव्य भवता किल ।

ममाप्यन्त प्रतीक्षस्व क. कर्ण क सुयोधन ॥ ३९ ॥

अश्वत्थामा—( स्वगतम् ) कथमद्यापि स एव कर्णरक्षपात, अस्त्रानु च

परिभव । ( प्रकाशम् ) राजन् कौरवेष्वर, एव भवतु । ( निष्क्रान्त )

३ वृतराष्ट्र—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवविजय महामा-

( *Having entered* ) *Asvatthaman*—Victory attend the  
supreme lord of the Kauravas

*Duryodhana*—( *Having got up* ) Son of the Preceptor take  
eat here ( *Makes him sit* )

*Asvatthaman*—Your Majesty *Duryodhana*

By you is [ already ] known what has been done by Karna in  
the battles, after having said a good deal, which was [ so ] delight-  
ful to the ear But here is the on of Drona proceeding against  
the enemies with his bow strung Now, [ O ] King give up [ all ]  
anxiety of retaliation 38

*Duryodhana*—( *With indignation* ) Son of the Preceptor,

Indeed it was meet for you to fight on the death of the king  
of the Angas ' Wait for my death too [ For, ] who is Karna, who  
*Suyodhana* ? ( i. e. either is identical with the other ) 39

*Asvatthaman*—( *To himself* ) How, even now [ he has ] the  
same partiality towards Karna and disregard for us ' ( *Aloud* )  
Your Majesty the lord of the Kauravas, let it be so ' ( *Goes out* )

*Dhrtarastra*—Dear boy what strange infatuation is this of  
yours that even at this [ critical ] time you [ cause to arise ]

गत्याश्चत्थान्नो वाक्पास्थेणापरागमुत्पादयसि ।

दुर्योधन — किमस्याप्रियमनृत च मयोक्तम् । किं वा नेद क्रोधस्थानम् ।  
६ पश्य ।

अकलितमहिमान क्षत्रियैरसत्तत्त्वापैः  
समरशिरसि युष्मद्भाग्यदोषाद् विपन्नम् ।  
परिवदति समक्षं मित्रमङ्गाधिराजं  
मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्र — वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य ।  
गान्धारि, सजय, किमिदानीं करोमि मन्दभाग्य । ( विचिन्त्य ) भवत्वेव  
३ तावत् । सजय, मद्रचनाद् बृद्धिं भारद्वाजमश्चत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना  
मम च मृदित क्षौभं बाल्ये त्वदङ्गविधर्तने ।

create disaffection of such a magnanimous person as *Aśvatthaman* by the harshness of your speech ?

*Duryodhana*—What thing have I said to him which is unpleasant and untrue ? Is this possibly ( *iā* ) not a fit occasion for anger ? See

He is censuring in [ my ] presence, [ my ] friend the great lord of the *Angas*, whose prowess could not be gauged by *Ksatriyas* that had taken up their bows, [ but ] who fell at the head of the battle through [ some ] flaw in *your* fortune ' Tell [ me ] indeed what difference there is to me between this [ man ] and *Arjuna* 40

*Dhrtarastra* --Dear boy, what fault is there of you even in this matter ? Now is [ imminent ] the end of the *Bharata* family ' *Sanjaya* what shall I do now, unfortunate as I am ? { *Having thought* ) Well, thus [ shall I ] just [ do ] *Sanjaya*. say to *Aśvatthaman*, the descendant of *Bhradvaja*, at my word--

Do you not remember [ how ] this one's mother's milk shared with him, and drunk, in infancy, and my linen garment crushed by the rollings of your body ? There let not anger be entertained for a long time against this one [ i e *Suyodhana* ]

अनुजनिघनस्फीतास्त्रोकादतिप्रणयाच्च तद्  
विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संज्ञयः—यदाज्ञापयति तातः । ( उत्तिष्ठति )

धृतराष्ट्रः—अपि चेदमन्यत् त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्र

यत् तादृशः परिभवः स तथाविधोऽभूत् ।

एतद् विचिन्त्य बलमात्मनि पौरुषं च

दुर्योधनोक्तमपह्नाय विधास्यसीति ॥ ४२ ॥

संज्ञयः—यदाज्ञापयति तातः । ( निष्क्रान्तः )

दुर्योधनः—सूत, सामामिकं मे रथमुपकन्यय ।

३ सूतः—यदाज्ञापयत्यायुष्मान् । ( निष्क्रान्तः )

धृतराष्ट्रः—गान्धारि, इतो वयं मया लिप्ते शत्रुस्य शिविरेव गच्छावः ।

वत्स, त्वमप्येवं कुरु ।

( परिक्रम्य निष्क्रान्ताः सर्वे )

इति पञ्चमोऽङ्कः

who uttered offensive (*vikṛta*) words through grief [at his friend's death], augmented (*sphūta*) by the death of his younger brother, and through his excessive love [for Karṇa]. 41

Sanjaya—As father commands. ( *Gets up* )

Dhṛtarāstra—And in addition this other thing should be said by you.

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well ( 21 ) thought of this [and also] of the strength and manliness of your own self, you will do [the right thing], leaving aside [i. e. not minding] the utterance of Duryodhana. 42

Sanjaya—As father commands ( *Goes out* )

Duryodhana—Charioteer. bring my chariot equipped for battle

Charioteer—As the long-lived one commands. ( *Goes out* )

Dhṛtarāstra—Gāndhārī, from here let us go just to the camp of Śalya, the lord of the Madras. Dear boy, you also do so.

( *Having moved about all go out* )

END OF ACT V

१ 'यद्वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' २ अपह्नाय

वे. १२

## पष्ठोऽङ्कः

( ततः प्रविशत्यासनस्थो युधिष्ठिते द्रौपदी चेदी पुरुषश्च )

३ युधिष्ठिरः—( विचिन्त्ये निश्चस्य च )

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते  
कर्णाशीविषभोग्निं प्रशमिते शल्ये च याते दिवम् ।  
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये  
सर्वे जीवितसंशय वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—( सवाष्पन् ) महाराज, पञ्चालिए त्ति किं ण भणितम् । [महाराज,  
पाञ्चाल्येति किं न भणितम् । ]

३ युधिष्ठिरः—कृष्णे, ननु मया । ( पुरुषमवलोक्य ) बुधक—  
पुरुष.—देव, आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेवः—‘क्रुद्धस्य वृकोदरस्य परिपुषिता प्रतिज्ञा सुपल्लव्य  
प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टमतिनिपुणमतयस्तेषु तेषु स्थानेषु

### ACT VI

( Then enters Yudhishthira seated, Draupadi a maid and a man )

Yudhishthira—( Having thought and heaved a sigh )

The great ocean in the form of Bhishma having been crossed, the fire in the form of Drona having somehow been put out ( *prastuta* ), the venomous snake ( *āsura* ) in the form of Karna having been quelled and Śalya having repaired to heaven, by Bhishma, to whom adventure is [ so ] dear, have we through rashness, been thrown all into danger of life here, by his words ( *ācā* ). 1

Draupadi—( With tears ) Your Majesty, why did you not say that ‘ by Pāñcālī [ have we all been thrown in danger of life ? ] ’

Yudhishthira—Kṛpā, why, it is I ! ( Having looked at the man ) Budhaka,—

Man—Your Majesty, give your command

Yudhishthira—Let Sahadeva be [ thus ] addressed—‘ Let spies of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, having devotion [ to us ], with proclamation [ of their duty ] made to the

१ ‘ मचिन्त ’ २ अपर्युषितादाहणा ’

परमायामिज्ञाश्चरा सुसचिवाश्च भक्तिमन्तः पटुपट्टइखन्वक्तृषोपणाः सुयोजन-  
नचारेवेदिनः प्रनिश्चन्धनपूजाप्रलुपनित्याश्चरन्तु समन्तात् समन्तमवकम् ।

२ अपि च ।

{ पङ्के वा सकते वा सुनिभृतपद्मीवेदिनो यान्तु दाशाः  
रक्षपु सुष्णर्षाहन्निचयपरिचया बह्ववा सवन्तु ।  
योंवा व्याघ्राटवीषु स्वपरपद्मिदो ये च रन्ध्रेष्वभिज्ञा  
ये सिद्धयज्ञना वा प्रतिमुनिनिलय ते च चाराश्चरन्तु ॥ २ ॥ -

पुरुष — यदाज्ञायति देव ।

शुचिष्ठिर — तिष्ठ । एव च वक्तव्य सहदेव ।

त्रेया रह शङ्कितमालपन्त.  
सुता र्गोता मदिराविधेया ।

loud beat of drum, knowing the movements of Duryodhana and with rewards (*prati upakriyā*) in the form of money and honour promised (*pratisruta*) to them — [let such spies and ministers] move around the Samantapanchala in search of the track of the proud king of the Kaurava, who has disappeared; on learning enraged Vrkhodara's solemn declaration that ought not to stand unfulfilled overnight. Moreover,

Let fishermen, who can find out well concealed (*sunibhrta*) track, go to marshes or sand. Let cowherds, familiar with [the look of] the clusters (*nicaya*) of creepers (*virut*) [when they are] trampled upon (*k-wana*) move about in forests. And [let] hunters, capable of distinguishing between their own and others' footprints and very well acquainted with (*abhiyana*) caves (*randhram*) [go about] in forests full of tigers. And let those spies who [would be] in the guise of ascetic visit every hermit's dwelling.

Man—As Your Majesty commands

Yudhisthira—Stay and Sahadeva should be thus addressed—

Those talking suspiciously in secret should be [thoroughly] known, [as also] those that have [apparently] gone to sleep those that are distressed by disease (*rak*) [and] those that are under the influence of wine. [Similarly] such places should also be known.

१ 'नागव्याघ्राटवीषु वरचपुरविदा' २ 'तेषु' ३ 'नगातीव वने विचया'



त्रासो मृगाणां वयसां विराघो  
नृपाङ्गपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुष—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः  
प्राप्तः ।

३ युधिष्ठिर—त्वरितं प्रवेशाय ।

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देव । उपसर्पतु पाञ्चालकः ।  
पाञ्चालकः—जयतु जयतु देव । प्रिययावेदयामि महाराजाय देव्यै च ।

६ युधिष्ठिरः—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी ।  
पाञ्चालक—न केवलं पदवी । स एव दुरात्मा देवीकेशाम्बरा<sup>०</sup>कणमहापात-  
कप्रधानहेतुरुपलब्धः ।

९ युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचर मतः ।

पाञ्चालकः—देव, समरगोचर पृच्छ ।

as have in them] the fright (*trāsah*) of deer, the confused (11)  
cry (*ṛāḥ*) of birds and the prints (*pratīma* lit image) of feet  
characterised by marks of kings 3

Man—As Your Majesty commands (*Having gone out and  
again entered with joy*) Your Majesty, Pañcalaka has arrived 2

Yudhisthira—Usher him quickly

Man—(*Having gone out and entered with Pañcalaka*) Here is  
His Majesty Let Pañcalaka proceed near

Pañcalaka—May victory attend Your Majesty, may victory  
attend I [shall] report agreeable news to Your Majesty and to  
the Queen also.

Yudhisthira—Pañcalaka, was the track of the wicked-souled  
wretch of the Kauravas found ?

Pañcalaka—Not merely his track, [but] he himself, the  
evil souled one, the principal cause of the great sin, consisting of  
the pulling of the hair and garment of the Queen [is found].

Yudhisthira—Well [done] Good man, an agreeable news  
has been reported Then did he go within the range of sight ?

Pañcalaka—Your Majesty, inquire [whether he has gone]  
within the range of sight

द्रौपदी—( समयम् ) कहं समरगोचरो वद्म मे णाहो । [ कथं समरगोचरो  
३२ वर्तते मे नाथः । ]

युधिष्ठिरः—( साशङ्कम् ) सत्य समरगोचरो मे वत्सः ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

व्रस्तं विनापि विषयादुषविक्रमस्य  
चेतो विवेकपरिमन्थरतां प्रयाति ।  
जानामि चोद्धतगदस्य वृकोदरस्य  
सारं रणेपु विजये परिशङ्कितञ्च ॥ ४ ॥

( द्रौपदीमवलोक्य ) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः  
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।

*Draupadī—(With fear)* How, is my lord within the reach of fight ?

*Yudhisthira—(With doubt)* Is my dear brother really within the reach of fight ?

*Pāncālaka—*Indeed. Can [ any thing ] otherwise [ than what is true ] be reported to Your Majesty ?

*Yudhisthira—*

Being frightened even without [ any ] cause, ( lit. object, *asaya* ) the mind of a man of great (*uru*) valour, attains excessive dulness of judgment. I know [ full well ] the prowess in battles of Vṛkodara, who has raised up his mace, and [ at the same time, *ca-ca* ] I have become very much apprehensive of success ! 4

( *Having looked at Draupadī* ) O excellent Ksatriya woman,

In the presence of the elderly persons, [ in that ] of the relatives [ or friends ], [ and in that ] of a thousand lords of earth this notorious ( *soyam* ) insult of ours which formerly took place ( *abhut* ) in the assembly of kings, O beloved, even the pair ( *duṭayam* ) will probably help [ lit. cause ], us to go to the

प्रिये प्रार्यस्तस्य द्वितयमपि पारं गमयति  
क्षयः प्राणानां नै कुरुपतिपशोर्वाद्यै निधनम् ॥ ५ ॥

अथवा कृत सदेहेन ।

ननु सेनाद्य धीरेण प्रतिघ्नाभङ्गभीरुणा ।

१ (बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं बाधुन प्रवृत्तमिति ।

३ द्रौपदी—भद्र, कहेहि कहेहि । [ भद्र, कथय कथय । ]

पाञ्चालक—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपती शल्ये, गान्धारराजशलभे सहदेवशस्त्रानल प्रविष्टे, सेनापतिनिधननिराक्रन्दविरल्यो ६ धोञ्जितासु समरभूमिषु, रिपुबलपराजयोद्धतबलिगतविचित्रपराक्रमासादितवि-

[ yonder ] shore ( *pāram* ) thereof, to day, viz., the end of our life or the destruction of the brute in the form of the lord of the Kurus 5

Or rather, away with doubt

Surely by that warrior, apprehensive of the violation of his vow, will to-day be tied up ( *badhyate* ) the mass of your hair and likewise would that notorious ( *sa* ) one, who was capable of pulling this, be killed ( *badhyate* ) 6

Panchalaka, tell, [ do ] tell how that evil souled one was secured and in which region, and what at present is happening

Draupadi—Good man, tell, [ do ] tell

Panchalaka—May Your Majesty ( *devah* ) hear and [ also ] the Queen ( *devi* ) Well, when Salya, the lord of the Madras, had here been killed by Your Majesty, when the moth in the form of the Gandhara king [ that is, Sakuni ] had entered the fire of Shihadeva's weapons, when the battle-fields had been left ( *vijhata* ) by the thinned ( *virala* ) [ ranks of ] warriors that were loud in their lamentation ( *nirakranda* ) over the death of their Generals when your force, commanded by Dhrstadyumna, were moving

१ प्रियस्तस्य २ वा ३ पशोस्तस्य निधनम्, ४ 'गान्धारराजकुलशलभ'  
'० शल्यमुले'

मुखारातिचक्रासु घृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्मा-  
श्रुत्यामसु, तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते  
९ कापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः

द्रौपदी—अयि, परदो कहेहि । [ अयि, परतः कथय । ]

१२पाञ्चालकः—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथ-  
मारूढौ कुमारमीमाजुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादि-  
तवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गे, दीर्घमुष्मं च निम्नसति  
१५कुमारे वीभत्सौ, जलधरसमयनिशासंचारितेतडिप्रकरपिङ्गलैः कटाक्षैरादीपयति  
गदां वृकोदरे, यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे, कश्चित्

haughtily (*uddhatam*) in consequence of the defeat of the enemy forces and had overpowered (*āsārita*) the flying hostile circles, by means of their extraordinary bravery and when Kṛpa, Kṛtavarman and Asvatthāman had disappeared, it could not be (lit. was not) known where possibly (*apī*) had disappeared that evil-souled wretch of the Kauravas on having come to know the vow of Prince Vṛkodara, so dreadful [as] it was not to remain unfulfilled over-night !

Yudhisthira—Then, [ what ] then ?

Draupadi—Oh, tell [what] happened] further.

Pāncālaka—May Your Majesty and the Queen be attentive. And then the Princes, Bhīma and Arjuna, mounted on one [i.e. the same] chariot, driven by the divine Vāsudeva, began to wander hither and thither around the Samantapañcaka, but (*ca = kim tu*) did not find [him] out. Then, while the group of servants like me was bemoaning [the evil wrought by] Fate, while Prince Bibhatsu was heaving a long and hot sigh, while Vṛkodara was illuminating his mace with his side-glances, reddish brown like a succession (lit. mass, *prakaraḥ*) of lightning flashes caused to be active in the night of the rainy season and while the divine Nārāyaṇa was censuring the utter unhelpfulness of Fate, a

सविदितः कुमारस्य भारुतेरञ्जितमासभारः प्रलयप्रविशस्वितमृगलोहितचरण-  
 १८ निरसनस्वरमाणोऽन्तिकमुपेत्य पुरुष. आसप्रस्तार्धश्रुतर्णानुमेयपदया वाचा  
 कथितवान्—‘देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्मती  
 समप्रतीर्णप्रतिबिम्बे । तयोरेका स्थैलमुत्तीर्णां न द्वितीया । परत्र कुमारः  
 २१ प्रमाणम्’ इति । ततः ससभ्रम प्रस्थिता सर्वे वयं तमेव पुरश्चल्य । गत्वा च  
 सरस्तीरे परिज्ञायमानस्युयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवे-  
 नोक्तम्—‘भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भना विद्याम् ।  
 २४ तन्मूलं तेन त्वद्गयात् सरसीमेनामप्रिशयितेन भवितव्यम् ।’ एतच्च वचन-  
 मुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपुरितातिरिक्तमुद्गानसलिलचर-  
 शकुन्तकुलं त्रासाद्गतनक्रप्राह्मालोड्य सरसलिलं भरय च गर्जित्वा कुमार-

certain man who was well known to Prince [Bhima-sena], the son of Wind, who threw off his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, hurrying [himself] having come near said in a speech the words of which had to be inferred from the syllables which were [but] half heard being caught in his [heavy] breathing ‘Lord Prince, here on the bank of this lake there are two lines (*padhata*) of foot prints having their impressions clearly (*sam*) planted. Out of the two one is [found to have] come up to [dry] land, [but] not the second. [As to what is to be done] further, the Prince is the [sole] authority.’ Then in a great haste we all started having placed that [man] at the fore front. And going to the bank of the lake and having found a track wherein the marks of Suyodhana’s feet were being recognised, the divine Vasudeva said, ‘O valiant Vṛkodara, it is reported that Suyodhana knows the lore of paralysing the [operation of] water. Therefore surely he must be lying in this lake through fear of you.’ And having heard these words of the younger brother of [Bala] Rama, by Prince Vṛkodara on having agitated the water of the lake [with such violence] that [the water] overflowed [the banks], filling the bowers in all directions, that the [entire] flock of aquatic birds was frightened away and that the crocodiles and sharks (*graha*) grew wild in terror, and having roared in a frightful manner, was said, ‘O you who are in vain proud of your much

२७बृकोदरेणामिहितम्—‘ अरे रे वृथाप्रख्यापितालीरुपौरुपाभिमानिन्, पाञ्चाल-  
राजतनयाकेशाम्बराकर्षणमहापातकिन्, धर्तारष्ट्रपसद,

( जन्मेन्द्रोरमले कुले व्यपदिशस्यद्यापि धत्से गदां  
मां दुःशासनकोष्णशोणितसुराक्षीवं रिपुं भापसे ।  
दर्पान्धो मधुकैटभद्विपि द्वारावप्युद्धतं चेष्टसे  
मत्त्रासाञ्चपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥”

अपि च । मो मानान्ध,

पाञ्चाल्या मन्युबद्धिः स्फुटमुपशमितप्राय एव प्रसह्य  
प्रोन्मुपेतैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।  
ध्रातुर्दुःशासनस्य स्रवदस्रगुरसः पीयमानं निरीक्ष्य  
क्रोधात् किं भीमसेने विहितमसमये यत् त्वयास्तोऽभिमानः॥८॥

proclaimed manliness, the great sinner in [i. e. as you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king, the meanest among the sons of Dhṛtarāstra,

You claim (lit, mention) [your] birth in the spotless family of the Moon; you still wield the mace; you dub me an enemy, intoxicated with the wine in the form of the lukewarm blood of Duśśāsana; blinded by pride as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaitabha; [and curiosity enough] through fear of me, O brute of a man, you remain hidden in mud, having abandoned the battle-field. 7

Moreover, O [you] who are blinded by pride,

The fire of Pāñcālī's anger has evidently (*sphu'am*) been well-nigh extinguished by the masses of hair, [which were] confusedly (*pra-ud*) loosened (*mukta*), when the ladies in the harem of the Kauravas, had [their] husbands forcibly killed by me. Having witnessed the blood of your brother Duśśāsana, flowing from his chest, [while it was] being drunk, what was done by you to Bhimasena, out of anger, that your self-respect should have been cast off by you at an inopportune hour (*samaya*)? 8

द्रौपदी—णाह, अवणीदो मे मण्यु जइ पुणो वि सुलह दसण भविस्सदि ।  
[ नाय, अपनीतो मे म-युर्यदि पुनरपि सुलभ दर्शन भविष्यति । ]

- ३ युधिष्ठिर — कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्तत ।  
पाञ्चालक — ततश्चैव भाषमाणेन वृकोदरेणास्तीर्य वीर्यक्रोधोद्धतभ्रमितभीषण  
गदापरिघण्डिना सहसैवोलङ्घिततीरमुत्सन्नलिनीवनमपविद्धमूर्च्छितप्राहमु  
६ दूभ्रान्तमस्यशकुन्तमतिभैरवारवभ्रमितवारिसचयमायतमपि तत् सर समन्ता  
दालोडितम् ।

युधिष्ठिर — भद्र, तथापि किं नोत्थित ।

- ९ पाञ्चालक — देव,

त्यक्वोत्थितः सरभस सरसं स मूल—  
मुद्भूतकोपदहनोप्रविपस्फुलिङ्ग ।  
आयस्तभीमभुजमन्दरवेल्लनामि  
क्षीरोदधे सुमथनादिव कालकूट ॥ ० ॥

**Draupadi**—My lord my anger would be removed if [ your ]  
sight could again be easily had !

**Yudhisthira**—Kṛṣṇa it is not meet to utter inauspicious  
things at this time Good man, then, [ what ] then ?

**Pāncalaka**—And then by Vṛkodara who was thus speaking  
having proudly (*uddhatam*) whirled in his hand the terrible  
club like mace in rage and in valour, was stirred, even all of a  
sudden that lake though extensive on all sides in such a way  
that it [ that is, the water in it ] overflowed the banks, had the  
beds of lotus plants in it destroyed sharks battered and stupe-  
fied, fish and birds frightened away and the accumulation  
(*sancaya*) of water made to whirl round with an exceedingly  
terrible (*bhasurata*) noise

**Yudhisthira**—Good man, did he not rise even then ?

**Pāncalaka**—Your Majesty;

He hurriedly rose up Leaving the bottom of the lake, emitt-  
ing sparks of the fire of his anger, resembling deadly poison  
thanks to the whirlings of the massive (*āyasta*) Mandara like  
arms of Bhīma, even like the Kalakuta [ which rose up ] from the  
ocean of milk because of a vigorous (*su*) churning

युधिष्ठिर — साधु, सुशत्रिय, साधु ।

द्रौपदी—पडिक्णो समरो ण वा । [ प्रतिवन्नः समरो न वा । ]

पाञ्चालकः—उत्थाय च तस्मात् सल्लिखशयात् करशुगलोत्तम्भिततोरणकृन्-  
 ३ भीमगदः कथयति स्म—‘अरे रे मादृते, किं भयेन प्रलीन दुर्योधन मन्यते भवान् ।  
 मूढ, (अनिहतपाण्डुपुत्रः) प्रकाश लज्जमानो विश्रमितुमध्यवसितवानस्मि  
 ६ पानालम् ।’ एवं चोक्ते वासुदेवकिरीटिभ्या द्वावन्यन्त सलिल निपिद्रसमरारम्भौ  
 स्पलमुत्तारितौ । आसीनश्च कौरवराजः क्षितितले गदा निक्षिप्य विदीर्गारय-  
 सहस्रं निहतकुशुशतगजवाजिनरसहस्रकलेवरसमर्दसंपतद्गुणकङ्कजम्बुकमल-  
 ९ द्वीरमुत्सिहनादमामित्रवान्प्रयमकौरव रणस्थानमवलोक्यायतमुष्ण च निश्च-  
 सितवान् । ततश्च वृकोदरेणामिहितम्—‘अयि भोः कौरवराज, कृतं वन्दु-

Yudhishthira—Well [ done ], excellent Ksatriya, well [ done ] !

Draupadi—Was a fight commenced or not ?

Pāncalaka—And having got up from that reservoir of water, with his terrible mace held up with both his hands and [ thus ] turned into an arch, he said, ‘ O you son of Wind, what, do you think Duryodhana lay concealed in dread ? Fool, without ( a ) having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [ and consequently ] re-orted to the nether world for rest ’ On this having been said, by with their commencement of battle in water prohibited by vāsudeva and Arjuna, both of them were made to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh on having seen the field of battle, where thousands of chariots lay shattered, where vulture-, herons and jackals were falling upon the confused mass ( sammardak ) of the dead bodies ( kalatara ) of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries resembling lions’ roars, from which [ his ] friends and kinsmen had disappeared and where there were no [ partisans of the ] Kauravas And then by Vrkodara was said, ‘ O you king of the Kauravas, ho’ away with grief ( manyu ) at the sight of the de-struction of your relatives. Do not become dejected thus ( etam )



नाशदर्शनमन्युना । मैव विषादं कृथाः पर्याताः पाण्डवाः समरायाहमसहाय  
१२ इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोध सुयोधन ।  
दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः)॥ १० ॥

इत्थं श्रुत्वासूयान्विता दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

। 'कर्णदुःशासनवधात् तुल्यावेव युवां मम ।  
अप्रियोऽपि प्रियो योऽङ्गं त्वमेव प्रियसाहसः॥ ११ ॥

इति । उत्थाय च परस्परक्रोधाग्निक्षेपपरुषवाक्कण्डप्रस्तावितघोरसंप्रामौ विचित्रवि-  
भ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अह  
३ च देवेन चक्राणिना देवसकाशमनुप्रेषित । आह च देवो देवकीनन्दनः ।  
'अपर्युपिनप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । सप्रति

'the Pandavas are quite equal to (lit enough or adequate *pariyāpta*)  
the fight, [while] I am without a helpmate '

Whomsoever out of us five you consider, [ O ] Suyodhana,  
to be easy to fight with, with him let the festivity of fight of  
you who would have [duly] donned your armour and taken  
up your weapon take place ' 10

Having heard thus, the son of Dhrtarastra having cast an  
indignant glance at both the Princes said

' Owing to the slaughter of Karca and Duśśāsana both of you  
are just the same to me [ But ] just you, though [ otherwise ]  
unpleasant, are pleasant to fight with, a lover of adventures that  
you are ' 11

And having got up Bhīma and Duryodhana, who commenced  
their terrific fight with an altercation of harsh words ( lit wordy  
quarrel) containing taunts [ hurried ] in anger at each other and  
whose massive arms shone all round (*pari*) with the mace that was  
whirled round in wonderful revolutions, began to move about in  
circles. And I was sent in the vicinity of Your Majesty by the  
Lord who carries the discus in his hand And said the Lord, the  
delighter [ i. e. son ] of Devaki ' Great was our dejection when

१ ' किञ्चिदधुपातान्विता ' २ ' त्वमेकः '

पुनर्भीमसेनेनासादिते सुयोधने निष्कण्ठकीभूतं मुवनतलं परिकल्पयतु भवान् ।  
६ अन्युदयोचिताश्चानवरतं प्रवर्त्यन्ता समारम्भाः । कृतं सदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्यामिषेकाय ते  
कृष्णात्यन्तचिरोज्झिते च कवरीवन्धे करोतु क्षणम् ।  
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि  
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥

द्रौपदी—( सवाष्पम् ) ज देवो त्तिहुअण्णाहो मणादि त वह अण्णाहा  
भविस्सदि [ यद् देवस्त्रिभुवननाथो मणति तत् कथमन्यथा भविष्यति । ]

३ पाञ्चालक—[ केवलमियमाशीः । असुरनिपूदनस्यादेशोऽपि । ]

युधिष्ठिरः—[ को हि नाम भगवता सदित्त विकल्पयति । ] कः कोऽत्र भो ।  
( प्रविश्य ) कञ्चुकी—आज्ञापयतु देवः ।

the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava king disappeared. But now when Suyodhana has been found out by Bhimasena, may you look upon the world as cleared of [ all ] enemies ( lit thorns ) And let ceremonies appropriate for [ the occasion of ] prosperity be incessantly held. Away with doubt

Let pitchers, studded with jewels, be filled with water for your coronation. And let Kṛṣṇa celebrate ( *karotu* ) festivity ( *kṛāna* ), at [ the near prospect of ] the tying of her braid, suspended for an exceedingly long period of time. When [ Parasu ] Rama, the extirpator of the tree in the form of the Kṣatriya caste, with his hand shining with the sharp axe as also Vṛkodata, blinded with rage, has descended on the battle [ field ], whence can there be [ any ] doubt [ regarding victory ] ? 12

Draupadī—( *With tears* ) How can that, which the Lord, the master of the three worlds, says, be otherwise ?

Pāncālaka—Not merely is this a blessing [ This is ] also the command of the Destroyer of the demons

Yudhisthira—Who possibly will, to be sure ( *hi* ), doubt ( *vikalpayati* ) when it has been ordered by the divine Lord ? Hilloa, who is here, ho ?

( *Having entered* ) Chamberlain—May Your Majesty command.

६ युधिष्ठिर — देवस्य देवकीनन्दनस्य बहुमानाद् वत्सस्य मे विजयमङ्गलाय  
 प्रवर्त्यन्ता तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देव. ( सोऽस्ताह परिक्रम्य ) भो भो. संविधातृणां

२ पुरसराः, यथाप्रधानमन्त्रर्वेदिमका दीवारिकाश्च, एष खलु भुजगल्परिक्षेपो  
 तीर्णकौरवरिभ्रमसगरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुवशतोन्मूलन-

प्रमञ्जनस्य दुःशासनोर स्थलविदलननरसिंहस्य दुर्योधनोरुत्तमभङ्गविनिधिन-  
 २ विजयस्य वल्गिनः प्रामञ्जनेर्बृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि  
 कर्तुमाज्ञापयति देवो युधिष्ठिरः । ( आकाशे ) किं ब्रूथ—' सर्वतोऽधिकतरमपि  
 प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । ( अनुक्तहितकारिता हि

१५ प्रकाशयति मनोगतां स्वामिभक्तिम् ) । R C. — 11 17 -

**Yudhisthira**—Out of reverence for [ the words of ] the Lord, the delighter [ i. e. the son ] of Devaki, let appropriate ceremonies be commenced to [ celebrate ] the auspicious event of the victory of my dear brother.

**Chamberlain**—As Your Majesty commands ( Having walked about with enthusiasm ) O you leaders among the masters of ceremonies ho ! [ O ] chamberlains ( *antarjesmika* ) in your due order of rank, [ O ] door-keepers, here indeed is His Majesty Yudhisthira, with a mind falling on the side of [ that is, favourable to, ] through affection commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vrikodara, who has crossed the ocean of the insults [ offered ] by the Kauravas by means of the tossing about of his powerful arm, who has completely borne out difficult-to-bear, responsibility of his vow, who is [ proved to be ] a [ veritable ] hurricane for uprooting [ the trees in the form of ] the hundred younger brothers of Suyodhana, who has been [ Lord ] Narasimha [ Man Lion himself ] in the matter of the tearing open ( *vidalana* ) of Dussana's broad chest and whose victory is assured in the matter of breaking the pillar-like thighs of Duryodhana ( *In the air* ) What do you [ people ] say ?—Why, don't you see that [ the festivity which has already ] commenced on all sides with even greater [ enthusiasm ] ? Well [ done ] dear boys, well [ done ] Indeed disposition to do things beneficial, [ though ] not told, proclaims devotion to the master reading in the heart

युधिष्ठिरः—आर्य जयंधर ।

कञ्चुकी—आज्ञापयतु देवः ।

१८ युधिष्ठिरः—गच्छ प्रियल्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । ( पाञ्चालकेन सह निष्क्रान्तः )

द्रौपदी—महाराज, किणिमित्तं उण गाहमीमसेणेण सो दुराआरो भणिदो—

२१ 'पञ्चाणं वि अह्णाणं मज्जे जेण दे रोअदि तेण सह दे संगामो होदु' ति ।

जइ महीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे ।

[महाराज, किनिमित्तं पुननायमीमसेनेन स दुराचारो भणितः—पञ्चानामन्यस्माकं

२४ मध्ये येन ते रोचते तेन सह ते संग्रामो भवतु' इति । यदि माद्रीसुतयोरेकतरेण

सह संग्रामस्तेन प्रार्थितो भवेत् ततोऽप्याहितं भवेत् । ]

युधिष्ठिर—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्द्रन्धुर्वारानुजराज-

२७ न्यासु कृपकृतवर्माश्चत्यामशेषास्वेकादशस्वक्षीहिणीध्वान्धवः शरीरमात्रविभवः

कदाचिदुत्सृष्टनिजामिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धि वा

पितृमुखेन याचेत् । एवं सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत् सकलरिपुर्जय-

*Yudhisthira*—Worthy Jayandhara.

*Chamberlain*—May Your Majesty command.

*Yudhisthira*—Go, satisfy Pāncālaka, who has reported welcome [ news ] with a [ suitable ] reward.

*Chamberlain*—As Your Majesty commands. ( Goes out with Pāncālaka )

*Dravpadi*—Your Majesty, but for what reason was the ill-behaved [ Duryodhana ] addressed by my lord Bhīmasena thus ? ' Let your combat take place with whomsoever you like even from among us five. ' If combat with one of the sons of Mādrī, be sought by him, then a great calamity would ensue.

*Yudhisthira*—Kṛṣṇā, thus thinks the slayer of Jarā-andha. When his eleven *akṣauhīnis* with all his friends, kinsmen, warriors, younger brothers and kings in them killed five Kṛpa, Kṛtavarma and Aśvatthāman [ alone ] left, [ in them ], [ already ] the son of Dhṛtarāstra, having no kinsman [ remaining ] and whose [ entire ] possession ( *ubhava* ) would consist of merely his body,

१ ' जयस्येति ' ' क्षयस्येति '

३० श्रेति । समर प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षम. सुयोधन ।  
शङ्के चाह गदायुद्धं वृकोदरस्यैवानेन । अपि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृश सत्य रणे माहते  
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।  
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे  
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

( नेपथ्ये ) तृपितोऽस्मि भोस्तृपितोऽस्मि । सभावयतु कश्चित् सल्लिच्छाया-  
सप्रदानेन माम् ।

३ युधिष्ठिर — ( आकर्ष्य ) कः कोत्र भो ।

( प्रविश्य ) कञ्चुकी—आज्ञापयतु देव ।

युधिष्ठिर—ज्ञायता किमेतत् ।

would perhaps, give up his pride renounce his weapon, or retire to a penance-grove or sue for peace through the mouth of his father. If this were to happen, the responsibility of carrying out his vow would have gone a long way off as well as victory over all enemies. Not even to one of even (apti) all the five Pandavas is Suyodhana able to offer battle. But (ca) I anticipate a fight with maecis of him with Vrkodara only. O excellent Ksatriya woman see

Verily there is no one equal to the son of Wind in battle, when he has raised aloft his voice in rage. But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarama], who carries a plough (sira) as his weapon. May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhrtarastra. I anticipate his combat with Suyodhana, not at all of other

( Behind the curtain ) I am thirsty, ho ! I am thirsty. Let somebody honour me by offering water and shade

Yudhishthira — ( Listening ) Halloa, who is here, ho !

( Entering ) Chamberlain—May your Majesty command

Yudhishthira—Let what this is be a certained

६ कञ्चुकी—यदाज्ञापयति देवः ( निष्क्रम्य पुनः प्रविश्य ) देव, कुन्मान-  
तिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

९ कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः )

( ततः प्रविशति मुनिर्वपथारी चार्वाको नाम राक्षसः )

राक्षसः—( आत्मगतम् ) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य  
१२ मित्रं पाण्डवान् वद्भयितुं भ्रमामि । ( प्रकाशम् ) तृषितोऽस्मि । समावयतु मां  
कश्चिज्जडच्छायाप्रदानेन । ( राक्षः समीपमुपसर्पति )  
( सर्प उच्छिद्यन्ति )

१९ युधिष्ठिरः—मुने, अमित्रादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जडप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुत्तय । मुने, इदमासनम् ।

१८ उपविश्यताम् ।

राक्षसः—( उपविश्य ) ननु भवतापि क्रियतामासनपरिग्रहः ।

Chamberlain—As your Majesty commands. ( *Having gone out and entered again* ) Your Majesty, a hungry guest has arrived.

Yudhistira—Quickly usher [ him in ]

Chamberlain—As Your Majesty commands. ( *Goes out* ).  
( *Then enters a demon, named Cārvāka, wearing an ascetic's garb* )

Demon—( *To himself* ) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [ and I ] wander about with the purpose of deceiving the Pāṇḍavas. ( *Aloud* ) I am thirsty. Let somebody honour me by offering water and shade. ( *Comes near the king* )

( *All rise up* )

Yudhistira—Sage, I salute [ you ].

Demon—This is no proper time for etiquette. Let [ your honour ] honour me by offering water.

Yudhistira—Jayandhara, Jayandhara, water, bring water. Sage, here is a seat. Please, sit down.

Demon—( *Having seated himself* ) I say your honour should also accept a seat.

युधिष्ठिरः—( उपविश्य ) कः कोऽत्र भोः ।

२१ ( प्रविश्य गृहीतभृङ्गारः ) कञ्चुकी—( उपसृत्य ) महाराज, शिशिरसुर-  
भिसल्लिलसंपूर्णोऽय भृङ्गारः पानभाजनं चेदम् ।

युधिष्ठिरः—मुने, निर्वर्षतामुद्व्याप्रतीकारः ।

१४ राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भो., क्षत्रियस्त्वमिति मन्ये ।  
युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संप्राप्तेषु प्रतिदिनम् । अतो नादेयं भवद्भ्यो  
२७ जलादिकम् । भवतु । छ.ययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन  
विगतकृमो भविष्यामि ।

द्रौपदी—युद्धिमदिष्ट, वीएहि यहिसि इमिणा तालविन्तेण । [ युद्धिमतिके,  
३० वीजय महर्षिमनेन तालवृन्तेन । ]

( चेटी तथा करोति )

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

**Yudhisthira**—( *Having seated himself* ) Hallo, who is here ho?  
( *Having entered with a pitcher* ) Chamberlain—( *Having drawn  
near* ) Your Majesty, here is a pitcher, filled with cool and fra-  
grant water, and here a drinking bowl.

**Yudhisthira**—Sage, let your thirst be quenched [ lit., cour-  
teracted ].

**Demon**—( *Having washed his feet and having reflected, while  
sipping water* ) Oh, I suppose you are a Ksatriya.

**Yudhisthira**—Your honour has well found out.

**Demon**—And it is quite possible (*sulabha*) that every day in  
the battles you are losing your near relatives. Therefore water  
etc. must not be accepted from you. Let it be. I shall get rid of  
my fatigue by this very shade and by means of this wind that  
touches the cool billows of the Sarasvati

**Draupadi**—Buddhimatikā, fan the great sage with this fan  
( *The maid does so* )

**Demon**—Worthy lady, improper is such courtesy towards u-

३३ युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

राक्षस—मुनिजनसुलभेन कौतुहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धम-  
वलोकयितुं पर्यटामि समन्तपञ्चकम् । अथ तु बलवत्तया शरदातपस्यापर्या-  
३६ तमेवात्रलोक्य गदायुद्धमर्जुनसुयोधनयोरगतोऽस्मि ।

( सर्वे विप्रादं नाटयन्ति )

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

३९ राक्षसः—आः अविदितवृत्तान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षगमात्रं विध्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

४२ युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

Yudhisthira—Sage, tell us how [your honour is] thus fatigued.

Demon—With curiosity natural to the ascetic people, I wander about the Samantapañcaka in order to witness the duels of those worthy great Ksatriyas. But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only in part (lit. unfinished) the mace-fight of Arjuna and Suyodhana.

(All gesticulate distress)

Chamberlain—Sage, not indeed [is this] so. Say [the mace-fight] of Bhīma and Suyodhana.'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhisthira—Great sage, tell, [do] tell.

Demon—Resting for just a moment I shall tell you all, but not to this old [man].

Yudhisthira—Tell [me], '[Was the fight] between Arjuna and Suyodhana?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana.



युधिष्ठिर — न भीमसुयोधनयोरिति ।

४६ राक्षस — वृत्त तत् ।

( युधिष्ठिरे द्रौपदी च मोहमुपगतौ )

कञ्चुकी—( सलिलेनासिन्ध्य ) समाश्रसितु देवो देवी च ।

४८ चेटी—समस्तसद् समस्तसद् देवी । [ समाश्रसितु समाश्रसितु देवी । ]

( उभौ सजा लभेते )

युधिष्ठिरः—किं कथयसि मुने, वृत्त भीमसुयोधनयोर्गदायुद्धमिति ।

४९ द्रौपदी—भव, कहेहि कहेहि किं वृत्तं त्ति । [ भगवन्, कथय कथय किं वृत्तमिति । ]

राक्षस — कञ्चुकिन्, कौ पुनरेती ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

५४ राक्षस—आ, दारुणमुपमान्तं मया वृत्तंसेन ।

द्रौपदी—हा गाह भीमसेन । [ हा नाथ भीमसेन । ] ( मोहमुपगता )

कञ्चुकी—किं नाम कथितम् ।

Yudhisthira—[What is it] not between Bhīma and Duryodhana ?

Demon—That is [already] over

( Yudhisthira and Draupadī lose consciousness )

Chamberlain—[Sprinkling them with water] May Your Majesty take courage and the Queen [also]

Maid—May the Queen take courage, take courage

( Both get [back] consciousness )

Yudhisthira—What do you say, sage, that the mace-fight between Bhīma and Duryodhana is over ?

Draupadī—Divine Sir, tell [do] tell what has happened ?

Demon—Chamberlain, but who are these two ?

Chamberlain—This [is] His Majesty Yudhisthira. The daughter of the Pāncāla [king]

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadī—Alas, my lord, Bhīmasena ! ( Faints away )

Chamberlain—What, pray was said [by you] ?

१७ चेटी—समस्तसद्दु समस्तसद्दु देवी । [ समाश्चित्तु समाश्चित्तु देवी । ]

युधिष्ठिरः—( सात्तम् ) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिरः ।

वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—[ सानन्दमात्मगतम् ] अयमेव मे यत्नः । [ प्रकाशम् ] यदि  
त्वद्दयं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरे-

३ णावेदयितुम् ।

युधिष्ठिरः—[ अश्रूणि मुञ्चन् ]

सर्वथा कथय ब्रह्मन् संक्षेपाद् विस्तरेण वा ।

वत्सस्य किमपि श्रोतुमेव दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरघ्वनौ संयुगे

द्रौपदी—[ सहसोत्थाय ] तदो तदो । [ ततस्ततः । ]

Maid—May the Queen take courage, take courage.

Yudhisthira—( *With tears* ) [ O ] Brāhmaṇa,

While this word [ namely, 'over' ] remains ambiguous, Yudhisthira experiences agony. [ But ] when the truth ( *taṭṭva* ) regarding his dear brother is ascertained, he will be happy by abandoning his life. 14

Demon—( *With joy. To himself* ) Just this is my endeavour. ( *Aloud* ) But if I must needs tell, then I shall tell in brief, It is not proper to report in detail the calamity overtaking a relative.

Yudhisthira—( *Shedding tears* )

By all means, [ do ] tell, [ O ] Brāhmaṇa, whether in brief or in detail. This moment I assign for hearing anything [ however disastrous it may be ] about my dear brother. 15

Demon—Listen.

During [ the course of ] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces— 16 line 1

Draupadī—( *Getting up at once* ) Then, [ what ] then ?

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसङ्गतामपनयामि ।

३ (प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत् तस्याग्रतः सङ्गर ।

आलम्ब्य प्रियशिष्यतां तु हलिना सञ्जा रहस्याहिता

यामासाद्य कुरुत्तमः प्रति कृतिं दुःशासनारौ गतः ॥ १६ ॥

युधिष्ठिरः—हा वत्स वृकोदर । ( मोहमुपगतः )

द्रौपदी—हा णाह भीमसेन, हा मह परिभवपडीआरपरिचित्रजीविअ, जडा-

३ सुस्वअहिडिभ्रकिम्भीरकीचअजरासधणिसूदन, सोअन्धिआहरणचाडुआर,

देहि मे पडिवअणम् । [ हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित,

जटासुरवकहिडिभ्रकिम्भीरकीचकजरासधनिपूदन, सौगन्धिकाहरणचाडुकार,

६ देहि मे प्रतिवचनम् । ] ( मोहमुपगता )

कञ्चुकी—( सप्तम् ) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेपर्य,

( सप्तमम् ) समाधसितु महाराज । भद्रे, समाधासय स्वामिनीम् । महर्षे,

**Demon**— ( *To himself* ) How should I deprive these two of the consciousness they have regained ? ( *Aloud* )

The Plough-wielder [ Balarama ] arrived in [ great ] haste. For a long time the fight continued in his presence. But [ at last ] the Plough-holder, depending on it, actuated by affection for his pupil [ viz Duryodhana ] secretly gave a hint, taking [ advantage of ] which the best of the Kurus had his vengeance wreaked on the enemy of Dussāsana. 16 lines 2, 3 & 4

**Yudhishthira**—Alas, dear brother Vrkodara ! ( *Faints away* )

**Draupadi**—Alas, my lord Bhimasena, alas ! [ You ] who abandoned your life in retaliating the insult offered to me, [ O you ] the slayer of Jatāsura, Baka, Hidimba Kirmira, Kicaka and Jarāsandha, [ O you ] who humoured me by bringing the Saugandhika lotus, vouchsafe me a reply ( *Faints away* )

**Chamberlain**—( *With tears* ) Alas, Prince Bhimasena, the hail ( *prajya* ) shower ( *varsu* ) to the lotus plant in the form of the group ( *kulam* ) of the sons of Dhrtarashtra ! ( *In confusion* )

९ त्वमपि तावदाद्यास्य राजानम् ।

राक्षसः—( स्वगतम् ) आद्यासयामि प्राणान् परित्याजयितुम् । ( प्रकाशम् )  
भो भीमाग्रज, क्षणमेकमेचीयतां समाद्यासः । कथाशेषोऽस्ति ।

१२ युधिष्ठिरः—( समाद्यत्य ) महर्षे, किमस्ति कथाशेषः ।

द्रौपदी—( प्रतिबुध्य ) भगवं, कहेहि कीदृसो कहासेसो ति । [ भगवन्,  
कथय कीदृशः कथाशेष इति । ]

१९ कञ्चुकी—कथय, कथय ।

राक्षसः—तनश्च गते तस्मिन् सुक्षत्रिये वीरसुब्भं गतिं, समग्रसंगटितं भ्रातृ-  
वधशोकजं वाष्पं प्रमृज्य, भ्रातृवधशोकादपहाय गाण्डीवं, प्रत्यप्रक्षनत्रच्छटाच-

१८ त्रितां तामेव गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संविमुना वासुदेवेन,

May Your Majesty take courage. Good woman, console [ your ]  
mistress. Great sage, you also just console His Majesty.

Demon—( To himself ) I shall console him [ only ] to make  
him abandon his life. ( Aloud ) O elder brother of Bhima, let  
consolation be resorted to for [ just ] one moment. There is a  
remnant of the account [ yet to be told ].

Yudhisthira—( Having recovered ) Great sage, what, is there  
a remnant of the story ?

Draupadi—( Having got [ back his ] consciousness ) Divine  
Sir, [ do ] say of what kind the remaining part of the story is.

Chamberlain—Tell, [ O ] tell.

Demon—And then that excellent Ksatriya having attain-  
ed the fate natural to ( lit easy to get for ) a warrior [ that  
is, death while fighting ], your younger brother Kiritin, the third  
[ Pāṇḍava ], having wiped off the tears which had copiously  
( *smorgnen* ), fallen and which had arisen from grief for the  
slaughter of his brother, and having thrown aside ( *apa* ) his  
Gāṇḍīva out of sorrow for his brother's slaughter, having taken  
out from his brother's hand that same mace which was smeared  
with a mass of fresh blood even while being dissuaded by  
Vāsudeva who was desirous of effecting peace, [ he ] began to

१ ' चीरवान् ' २ ' इते... गतिनुगतं ' ३ न दृश्यते वाद्यशोभ्ये

कथन-मुक्ते ।

आगच्छागच्छेति सोपहास भ्रमितगदाशङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूय-  
मान. कौरवराजेन, तृतीयोऽनुजस्ते किरीटी योद्धुमारब्ध. । अकृतितस्तस्य  
२१ गदावातान्निधनमुख्येक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात्  
स्वर्धमारोप्य द्वारका नीत ।

युधिष्ठिर—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीव  
२४ परित्यजता । अह पुन केनोपायेन प्रीणारित्यागाद् हृदयमुत्साहयिष्ये ।

द्रौपदी—हा णाह भीमसेन, ण जुत्त दाणिं दे कणीअस भादर असिक्खिद  
गदाये दारुस्त सत्तुणो अहिमुह गच्छन्त उवेक्खिदुम् । [हा नाय भीमसेन, न  
२७ युक्तमिदाना ते कनीयास भ्रातरमशिक्षित गदाया दारुणस्य शरीरमिमुञ्च  
गच्छन्तमुपेक्षितुम् । ] ( मोहमुगता )

राक्षस —ततथाह—

३० युधिष्ठिर —भवतु मुने. किमन पर श्रुतेन । हा तात भीमसेन, कान्तर

Sight [ with Duryodhana ] as he [ Kiriti ] was being mockingly  
challenged, with the words ' Come on, come on ' by the Kaurava  
king, the grave sound of whose words was intensified (*mūrccchita*)  
by the whiz of the mace, which was whirled by Kāmapāla [ that  
is, Balarama ], anticipating his death from a stroke of  
[ Duryodhana's ] mace inasmuch as he was not skilled (*akṛta*)  
[ in a mace fight ] was the son of Devaki, [ ever so ] partial to  
Arjuna, put with very great effort on his own chariot and taken  
to Dvārakā.

Yudhisthira—Well [ done ] O Arjuna how well [ done ] At  
that very time was adopted by you, abandoning the Gāndīva bow  
the way by which to follow Vṛkodara. But giving up my life  
by what means shall I cheer up my heart ?

Draupadi—Alas, my lord Bhīmasena, it is not now proper  
for you to remain indifferent towards your younger brother, who  
is not struck in the mace [ fight ] while he is advancing in the  
face of a dreadful enemy ( *Faints away* )

Demon— And then I—

Yudhisthira—Let this be [ deemed enough ], O sage ! what is

१ ' प्राणपरममहा-गयन्-सहिष्य '

व्यसनवान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र,  
हा किर्मीरहिडिम्बासुरजरासंधविजयमल्ल, हा कीचकसुयोधनातुजकमलिनीकुञ्जर

निर्लेजस्य दुरोदरव्यसनिनो वस त्वया सा तदा

भक्त्या मे समद्विपायुतबलेनाङ्गीकृता दासता ।

किं नामापकृतं मया तदधिकं त्वय्यद्य यद् गम्यते

त्यक्त्वानाथमवान्धवं सपदि मां प्रीतिः क ते साधुना ॥ १७ ॥

द्रौपदी—( संज्ञामुपलभ्योत्थाय च ) महाराज, किं एदं वदद् । [ महाराज,  
किमेतद् वर्तते । ]

३ युधिष्ठिरः—कृष्णे किमन्यत् ।

the use of hearing further than this? Alas, child Bhīmasena  
[ my ] kinsman in the hardships of the forest [ life ], alas, [ you ]  
who were apprehensive ( *kātara* ) of a break in the [ good ] condi-  
tion of my body, [ O ] vessel ( *pātra* ) for crossing ( *tarāṇa* ) over the  
sea in the form of the calamity of the lac-house, alas, victorious  
wrestler with Kirmira, the demon Hiḍimba and Jarāsandha, alas,  
elephant to the lotus-plant in the form of Kicaka and the younger  
brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling  
as I was, by you, [ though ] possessed of the strength of an *ayuta*  
elephants with rut [ in their temples ], was at that time accepted,  
dear brother, that [ humiliating ] slavery. What injury, greater  
than that, has possibly been done by me to you today that  
you are going away, having suddenly abandoned me, [ now left ]  
without a protector and without a kinsman? Where is that  
[ well-known ] affection of yours now ? 17

Draupadī—( Having recovered consciousness and got up )  
Your Majesty, what is this that is happening ?

Yudhiṣṭhira—Kṛṣṇā, what else ?

१ 'सीदता' २ 'निर्वत्सलम्' ३ 'त्यक्त्वा नाथ सवान्धवं' ४ 'येनासि दूर गतः'

स कीचकनिपूदनो यकहिडिम्बकिर्माहहा  
 मदान्धमगधाधिपद्विदसंधिमेदाशनिः ।  
 गदापरिघशोभिना भुजयुगेन तेनान्वित-  
 प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

- द्रौपदी—( आकाशे दत्तदृष्टि ) णाह भीमसेण, तुए किल मे केशा सज-  
 मिदव्या । ण जुत्त वीरस्य खत्तिअस्स पडिष्णाद सिदिलेदुम् । ता पडिवाडेहि  
 ३ म जाव उवसव्यामि । [ नाय भीमसेन, त्वया किल मे केशा सयमिनव्या । न  
 युक्त वीरस्य क्षत्रियस्य प्रतिज्ञात शिथिलयितुम् । तत् प्रतिपाल्य मा  
 यावदुपसर्गामि । ] ( पुनर्मोहमुपगता )
- ६ युधिष्ठिर—( आकाशे ) अम्भ पृथे, श्रुतोऽय तव पुत्रस्य समुदाचरो  
 नामेकमनाथ विलपन्तमुसृज्य कापि गत । तात जरासंधशत्रो, किं नाम  
 वैपरीत्यमेतावता काडेनात्यायुषि त्वयि समालोकित जनेन । अथवा मयैव  
 ९ बहूपलम्भम् ।

He, the killer of Kienka, the slayer of Baka, Hidimba and  
 Kirmura, the thunderbolt in breaking the joint of the elephant in  
 the form of the lord of the Magadhas blind with pride, [he] who  
 possessed ( *antah* ) that [ well known ] pair of arms *shung*  
 with the club like mace, [ he ] your loved husband, my younger  
 and Arjuna's elder brother, has set, as is learnt ( *ka* ) 18

Draupadi—( *With her eye fixed in the sky* ) My lord Bhima  
 sena, indeed by you have my hair to be tied up It is not proper  
 for a valiant Ksatriya to grow slack with regard to what he has  
 vowed Therefore wait for me till I approach ( *Again loses*  
*consciousness* )

Yudhishthira—( *In the air* ) Mother Pṛthā, has this courteous  
 conduct of your son been learnt [ by you ] ? He has gone, where  
 I do not know ( *api* ), having abandoned me, who am alone, help-  
 less and lamenting Dear child, the enemy of Jarāśandhi, what  
 possible total [ good ] change, contrary to your usual nature, was  
 during this time observed by people in you, [ who ] we turned  
 out to be [ so ] short lived ? Or rather, I myself have found  
 much [ in that direction ]

दत्त्वा मे कुरदीकृताखिलनृपा यन्मेदिनीं लज्जसे  
 द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।  
 स्थित्यर्थे मम मत्स्यराजभवने प्राप्तोऽसि यत् सद्गता  
 चत्सेतानि विनश्वरस्य सहसा दृष्टानि चिद्धानि ते ॥ १९ ॥  
 मुने, किं कथयसि । ( ' तस्मिन् कोरवभीमयो ' ६।१६ इत्यादि पठति )  
 राक्षस—एवमेतत् ।

३ युधिष्ठिर — विगस्मद्भागवेषानि । भगवन् कामपाल, वृष्णाम्रज, सुभद्रभ्रात,  
 ज्ञातिप्रीतिर्मनसि न वृत्ता क्षत्रियाणां न धर्मो  
 रूढं सत्यं तदपि गणित नानुजस्यार्जुनेन ।  
 तुल्य. कामं भवतु भयतः शिष्ययो. स्नेहवन्ध  
 कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्यम् ॥ २० ॥

That you blushed [ instead of becoming puffed up ] after  
 having given to me the [ entire ] earth with all its kings caused  
 to pay tribute that you, though indeed offered as a stake by me  
 in gambling, were not angry [ with me, but ] were pleased  
 [ instead ] that for maintaining my position you accepted the  
 post of a cook in the abode of the king of the Matsyas —these,  
 my dear brother, were the signs at once (*sahasa*) noticed by me  
 of you very much ( ११ ) exposed to destruction ( *nasara* ) 19

Sage what do you say ? ( *Repeats vi 16* ' During [ the course  
 of ] that fight between the Kaurava and Bhima etc ' )

Demon—Thus is this '

Yudhishthira—I lie upon our fortune Divine Kamapala, elder-  
 brother of Krishna, brother of Subhadra,

Affection for relatives [ which up to this time I thought you  
 had ] was not allowed to enter your mind, nor was the duty of  
 Ksatriyas [ which requires them to remain neutral when two-  
 warriors fight ] that friendship also, which had grown between  
 your younger brother and Arjuna, was not shown any regard to  
 [ by you ] I grant that your tie of affection may be equal in the  
 case of both your pupils [ namely, Bhima and Duryodhana ] But  
 what attitude is this that you have become thus averse to me,  
 unfortunate as I am ? 20



- ( द्रौपदीमुपगम्य ) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावा भवाव । मूच्छया किं मामेवमतिसधत्से ।
- ३ द्रौपदी—(सञ्ज्ञा लब्ध्वा) बन्धेदुःखाहो दुःखोहणरघिलादेण हत्थेण दुस्तासण-विमुक्क मे केसहत्थम् । हञ्जे बुद्धिमदिए, तव पञ्चल्ल एव्व णाहेण पडिण्णादम् । ( कञ्चुकिनमुपेत्य ) अज्ज, किं सदिट्ठ दाव मे देवेण देवकीणन्दणेण पुणो विद केसबन्धण आरम्भीअदुत्ति । ता उग्गेहि मे पुप्फदामाइ । विरएहि दाव कवरीम् । करेहि भअदोणाराअणस्स वअणम् । ण क्खु सो अलिअ सदिसदि । अहवा किं मए सतताए भणिट्ठम् । अचिरगद अज्जउत्त अणुगमिस्सम् ।
- ४ (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्म अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा ज दे रोअदि । [ सञ्ज्ञा लब्ध्वा ] वध्नातु नायो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्त मे केशहस्तम् ।
- १२ हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव माथेन प्रतिज्ञातम् । ( कञ्चुकिनमुपेत्य ) अर्य, किं सदिट्ठ तावन्मे देवेन देवकीणन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे पुष्पदामानि । विरचय तावत् कवरीम् । कुरु भगवतो नारायणस्य
- १५ वचनम् । न खलु सोऽलीक सदिशति । अथवा किं मया सतसया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । ( युधिष्ठिरमुपगम्य ) महाराज, आदीपय

( Having approached Draupadi ) O Pañcali, get up Let us just share our grief equally. Why do you thus deceive me by fainting ?

Draupadi—( Gaining [ back ] consciousness ) Let my lord tie up, with [ his ] hand wet with Duryodhana's blood the mass of my hair loosened by Dussasana Dear Buddhimatika, in your very presence was this vowed by my lord ( Having approached the Chamberlain ) Worthy Sir, what message, to be sure ( tavat ) was sent to me by the Lord the son of Devaki—that the tying of my hair should even again be begun ? Then bring me wreaths of flowers just arrange my braid carry out the word of the divine Nārāyaṇa Not indeed would he send me a false message Or rather, what has been said by me, tormented [ with grief ] as I am ? I shall follow my lord, who has but just gone ( Having approached Yudhishtira ) Your Majesty, kindle the pyre You on your part while just following the duty of the Kṣātrīya caste, face [ t ]

चिताम् । त्वमपि क्षत्रधर्ममनुवहन्नेत्र नायस्य जीवितहरस्यामिमुखो मर । अथवद्  
१८ यत् ते रोचते । ]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामिधं तत्रस्विनी  
चितासन्निभागेन सद्यवेदना । ममापि सज्ज धनुरूपनय । अलमथवा धनुषा ॥

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-  
मादाय संयति गदामपविध्य चापम् ।  
भ्रातृप्रियेण कृतमद्य यद्भुनेन  
श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणह्यगं कुरु ।  
वृथा तत्र गमनम् ।

३ कञ्चुकी—विद्मुने, राक्षससदृश हृदयं भवतः ।

राक्षस—(सभयम् । स्वगतम्) किं ज्ञातोऽहमनेन । (प्रकाशम्) भोः-

man who deprived my lord of his life. Or rather, [do] what pleases you.

Yudhisthira—Pāñcālī has said [what is] meet. Chamberlain, let the poor woman be made one with her agony bearable by providing her with a pyre. To me also bring the bow [made] ready [for use]. Or rather, away with the bow.\*

For (his), that alone is better for me also [to do], which was done by Arjuna, attached to his brother [Bhīma] as he was, in battle to-day, after having thrown away his bow and taken up the mace red all over through being smeared with the blood from just his [that is, Bhīma's] body. Away with victory 21

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any other place]. To no purpose is it to go there.

Chamberlain—Fie [upon you], sage. Your heart is like [that of] a demon.

Demon—(With fear. To himself) What, am I known by him [to be a demon]? (Aloud) O chamberlain, with maces indeed

कञ्चुकिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनद्वयोर्युगनयो । जानामि च तयो-  
र्दग्धाया भुजसारम् । दुःखितस्य पुनरस्य राजर्षेरपरमनिष्ठश्रवणं परिहरन्नेव  
ब्रवीमि ।

युधिष्ठिर—( वाष्पं विसृजन् ) साधु महर्षे, साधु । सुस्निग्धमभिहितम् ।

९ कञ्चुकी—महाराज, किं नाम शोकान्वतया देवेन देवकल्पेनापि प्राकृतेनेव  
स्यज्यते क्षात्रधर्म ।

युधिष्ठिर—आर्यं जयधर,

शङ्कामि तौ परिघपीवखाहुदण्डौ

विनेशशक्रपुरदर्शितवीर्यसारा ।

भीमार्जुनौ क्षितितले प्रविचेष्टमानौ

द्रष्टुं तयोश्च निघनेन रिपु कृतार्थम् ॥ २२ ॥

अपि पाश्चालराजतनये, मधुर्नयप्राप्तशोभ्यदशे, यथा सदीप्यते पावकस्तथा

has the combat between Arjuna and Suyodhana commenced. And I know the strength of arms of both in [wielding] a mace. But I say so with a view to avoiding another unpleasant [news] being heard by this royal sage, who is [already] afflicted.

Yudhishthira—( *Shedding tears* ) Well [done] great sage well [done] [something] very full of affection has been said [by you].

Chamberlain—Your Majesty, why, pray (*nāma*), is a Kṣatriya's duty through blindness of grief, being abandoned by Your Majesty, though resembling a god even as by an ordinary man?

Yudhishthira—Worthy Jayandhara,

Shall I be able to see the Bhūma and Arjuna struggling hard (*ṣṭra*) on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhūma and Arjuna] with their club-like arms massing like a [city's] bolt (*ṣarigha*) and with the essence of their valour displayed at the cities of the lord of wealth [that is, Kurukṣetra] and Śakra [that is, Indra, respectively] ?

22

O daughter of the Pāñcāla king [you] who have reached

सहितावेन व-धुजन समावयाव ।

- ३ द्रौपदी—अञ्ज, करेहि दारुसचअम् । पञ्जलीअट्टु चिदा । तुवरदि मे हिअअ  
गाध पेक्खिअट्टुम् । ( सर्वतोऽवलोक्य ) कह ण को विणाधेण विणा महाराअस्स  
वचन करोदि । हा गाह भीमसेण, ते एव एद राअउळ तुए विरहिद परिअणो  
६ वि सपद परिहरदि । [ आर्य, कुरु दारुसंचयम् । प्रजाल्यता चिता । त्वरते मे  
हृदय नाय प्रेक्षितुम् । ( सर्वतोऽवलोक्य ) कथं न कोऽपि नाथेन विना महाराजस्य  
वचनं करोति । हा नाय भीमसेन, तदेवेद राजकुलं त्वया विरहितं परिजनोऽपि  
९ साप्रतं परिहरति । ]

राक्षस —सदृशमिदं भरतकुलप्रधूना यत् पयुग्नुमरणम् ।

युधिष्ठिर —महर्षे, न कश्चिच्छृणोति तावदावयोर्नचनम् । तदिन्धनप्रदानेन  
१२ प्रसादं क्रियताम् ।

राक्षस —मुनिजनविरुद्धमिदम् । ( स्वगतम् ) पूर्णा मे मनोरथः । यावदनुप-

a deplorable condition through my bad 'polity,' as the fire is  
enkindled, so shall we, just in each other's company, honour our  
kinsman [ namely Bhimasena ]

**Draupadi**—Worthy Sir, gather up wood Let a pyre be  
enkindled My heart hastens to see my lord ( *Having seen on all  
sides*) How, nobody obeys the word of His Majesty in the absence  
of my lord Alas, my lord Bhimasena, this is the same royal  
family, [ but ] being deprived of you, even the servants are now  
avoiding it.

**Demon**—Proper is this for ladies of the Bharata family viz,  
following their husband in death

**Yudhisthira**—Great sage, nobody is even listening to our  
words Therefore let a favour be done [ us by providing fuel.

**Demon**—This is incompatible with [ the character of ]  
hermits. ( *To himself* ) My heart's longing is fulfilled Let me then

१ नास्तीदं वाक्यं क्वचित् २ 'अञ्ज एसो तुए विणा महाराओ परिअणोए णि  
परिहयीअदि । ( अत्र एए त्वया विना महाराज परिजनेनापि परिभूयते । )'

लक्षितः समिन्धयामि वह्निम् । ( प्रकाशम् ) राजन्, न शक्तुमो वयमिहैव  
१५ स्यातुम् । ( निष्क्रान्तः )

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं दारुसंचयं  
कृत्वा चितामादीपयामि ।

१८ द्रौपदी—तुरवद् तुरवद् महाराजो । [ त्वरतां त्वरतां महाराजः । ]

( नेपथ्ये कलकलः )

द्रौपदी—( समयमाकर्ष्य ) महाराज, कस्स वि एसो बलदग्दिदस्स वित्तमो  
२१ सब्बणिग्घोसो सुणीअदि । अवरं वि अण्णिअं सुणिदुं अत्थि णिच्चन्धो तदो  
विलम्बीअद्दु । [ महाराज, कस्याप्येष बलदग्दिदस्य विषमः शङ्खनिर्घोषः श्रूयते ।  
अपरमन्यमिय ध्रोतुमस्ति निर्वन्धस्ततो विलम्ब्यताम् । ]

२४ युधिष्ठिर—न खड्ग विलम्ब्यते । उत्तिष्ठ ।

( सर्वे परिक्रामन्ति )

युधिष्ठिरः—अयि पाञ्चालि, अम्हायाः सरत्नीजनस्य च किञ्चित् सदित्थ  
२७ निवर्तय परिजनम् ।

( *Yudhishthira* ) unkindle the fire unobserved ( *Aloud* ) King, we are not  
able to remain here only. ( *Goes out* )

*Yudhisthira*—Kṛṣṇā, nobody obeys our word. Well, I shall  
myself having collected fuel kindle a pyre

*Draupadi*—May your Majesty make haste, make haste

( *A tumult behind the curtain* )

*Draupadi*—( *Listening in terror* ) Your Majesty, here is being  
heard the fearful ( *rumor* ) blast of a conch, belonging to some  
one who is full of pride of his strength. If [ there be ] an insist-  
ence [ on your part to ] hear another unpleasant [ news ] also,  
then may tarrying be done

*Yudhisthira*—Not indeed am I tarrying Get up

( *All walk about* )

*Yudhisthira*—Dismiss the servants, having given [ them ]  
some message [ to be conveyed ] to our mother and to your  
wives.

द्रौपदी—महाराज, एव्वाए एव्वं संदिसिस्सम्—‘जो सो वअहिडिम्बकि-  
र्मारजडासुरजरासंघविजयमहो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण  
३० गदो’ त्ति । [ महाराज, अग्वायै एवं संदेक्ष्यामि—‘यः स वक्रहिडिम्बकिर्मार-  
जरासुरजरासंघविजयमहस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं  
गतः’ इति । ]

युधिष्ठिरः—मद्रे बुद्धिमतिके, उच्यतामस्मद्रचनादम्बा ।

येनासि तत्र जतुवेद्मनि दीप्यमाने  
निर्वाहिता सह सुतैर्भुजयोर्वलेन ।  
तस्य प्रियस्य बलिनस्तनयस्य पाप-  
माख्यासि तेऽस्य कथयेत् कथमीदृगन्यः ॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यं च तत्र भवान् माद्रेय-  
कनीयान् पाण्डुमुत्बृहस्पतिः । सकलकुलबुद्धिकमलाकरदावानलो युधिष्ठिरः

Draupadi—Your Majesty, I shall thus send word to the  
mother: ‘He, who was your middle son, the well-known victo-  
rious wrestler with Baka, Hidimba, Kirmira, Jatāsura and  
Jarāsandha—[he] has gone to the yonder world owing to  
partiality towards me who am [so] wretched’ (*hatāsā*).

Yudhisthira—Good Buddhimatikā, tell mother at our  
bidding [thus]:

He by whom when that house of lac was [set] on fire, you were  
borne with your sons [away from it] by means of the strength of  
his arms, the evil (news) of [the death] of that mighty dear son of  
yours do I communicate to you. How can any one else [have the  
heart to] convey such [news to you]? 23

Worthy Jayandhara, you should go into Sahadeva’s vicinity  
and address that venerable younger son of Mādri, the Bṛhaspati  
of Pāṇdu’s family [thus] Yudhisthira, the forest-conflagration to  
the lotus-pond in the form of the entire Kuru family, while  
about to start for the other world, having closely (*auralam*)  
embraced, and smelt on the head, you who are his dear younger  
brother, who do not go against [his desire], who deserve ever to  
‘be blessed [by him], who are not bewildered in adversity as well

३ परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूल सततमाशक्षनीयमसमूह व्यसनेऽ-  
भ्युदये च धृतिमन्त भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद प्रार्थयते—

मम हि वयसा दूरेणोल्पः श्रुतेन समो भवान्  
कृतसहजया बुद्धया ज्येष्ठो मनीषितया गुरु । ७  
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये  
मयि विरलता नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

अपि च ब्रालिंशचरितस्यापि नित्याभिमानीनोऽर्मेसदृशहृदयसारस्यापि नकु-  
लस्य ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्धया  
पिण्डान् पाण्डोरुदकपृषतानश्रुगर्भान् प्रदातुम् ।  
दायादानामपि तु भवने यादवाना कुले वा  
कान्तारे वा कृतवसतिना रक्षणीय शरीरम् ॥ २५ ॥

as in prosperity and who are possessed of sturdiness (*dhṛti*) solicits this [of you]

By far my junior in age, you [are] my equal in learning my senior in intellect, cultivated as well as natural, my preceptor in wisdom (*manisā*) Making my hands buds [i. e. folding them] on the head do I beseech you therefore 'Let your affliction toward me reduced (*śīraśām neyah*) [ and ] be the offerer of water to our father [by continuing to live after me]' 24

Moreover, at my instance you should abide by the word of Nakula, though he is childish in his puerile conduct, is always conceited and though he has the essence of his heart [hard] like a stone. Our path ought not to be followed By you, indeed dear brother,

Having forgotten us and your elder brothers with your understanding clarified by learning, and taking your residence even in the house of our co-parceners (*dayada*), or in the family of the Yādavas, or in a forest, ought your body to be preserved in order to [ be able to ] offer balls of rice [ and ] drops of water mixed with tears, to Pāṇḍu 25

१ 'वत्स' २ 'सहजवया' ३ 'सत्ये सवर्षितस्य नित्याभिमानीनः'  
४ 'अगत्यादयः' ५ 'श्रुतिविशदया प्रज्ञया शत्रुशत्रु' ६ 'शीणे पाण्डौ'

गच्छ जयधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि । भवताकाटहीनमिदमवश्य-  
मावेदनीयम् ।

द्रौपदी—ह्यहं बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभदाम्—‘वच्छाए  
उत्तराए चउत्थो मासो पैडिवण्णस्स गन्धस्स । तां एदं कुल्पडिद्धाअव सावधान  
रक्ख । कदा वि इदो परलोअगदस्स ससुरउत्तस्स अह्माणं वि सल्लिडविन्दुदो  
‘६ भविस्सदि’ ति । [ ह्यहं बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभद्राम्—  
‘वत्साया उत्तरायाश्चतुर्थो मास प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापक  
सावधान रक्ष । कदापीत परलोकगतस्य श्वशुरकुलस्यात्माकमपि सल्लिडविन्दुदो  
‘९ भविष्यति’ इति ।

युधिष्ठिरः—( साक्षम् ) भोः कष्टम् ।

शास्त्रारोधस्य गितवसुधामण्डले मण्डिताशे  
पीनस्यन्धे सुसदृशमहामूलपर्यन्तवन्धे ।

Go, Jayandhara, you are conjured by the touch of our body  
You must necessarily tell this [ to Sahadeva ] without any loss  
of time

**Draupadi**—Friend *Buddhimatika*, say at my word to my  
dear friend *Subhadra* [ This is ] the fourth month since  
dear *Uttara* conceived. Therefore carefully protect this  
one who would firmly establish the family [The child to be born]  
would some time be the giver of drops of water to the family of  
our father-in law and to us also !

**Yudhisthira**—( *With tears* ) Oh, alas !

On the huge tree, that had covered the [ entire ] circle of the  
earth by means of the profuseness ( *rodhat* ) of its branches, that  
had decorated the quarters, that had a stout trunk and had the  
bond at its extreme end in the form of strong roots well worthy  
[ of itself ], through [ the decree of ] Fate, having been burnt,  
is, this person [ namely, *Draupadi* ], desirous of shade, fixing her

१ ‘ अवणवत्ताए ( आपन्नवत्ताया ) ’ २ ‘ सव्यधा णाविउले त णिक्खिवेसि  
( सर्वथा नाभिकुले ता निक्खिपसि ) ’ इति वाक्य पश्यते कुरन्धिदस्य वाक्यस्य स्थाने ।  
३ ‘ पर्यङ्क ’



दग्ध दैवात् सुमहति तरौ तस्य सूक्ष्माङ्गुरेऽस्मि- ०  
न्नाशावन्ध कमपि कुरुते छायायार्थी जनोऽयम् ॥ २६ ॥

द्रौपदि, साधयेदानीमध्यवसितम् । ( कञ्चुकिनमवलोक्य ) आर्यं जयधर-  
अस्मच्छरीरेण शापितोऽस्ति । तथापि न गम्यते ।

३ कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुन  
नकुलसहदेवानामय दारुणः परिणाम । हा देवि कुन्ति, भोजराजमवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-  
स्तस्थेवाग्निलघार्तराष्ट्रनलिनीव्यालोलने दन्तिन ।  
आचार्येण वृकोदरस्य हृलिनोन्मत्तेन मत्तेन या  
दग्ध त्वत्सुतकाननं नर्तुं मही यस्याश्रयाच्छीतला ॥ २७ ॥  
( रुदन्निक्रान्त )

युधिष्ठिरः—जयधर, जयधर,—

hope on an unaccountable (*kamapi*) slender sprout [ that is,  
Uttara's fetus ] 26

Draupadi, carry out now what has been resolved upon.  
( *Having looked at the Chamberlain* ) Worthy Jayandhara, you are  
conjured by our body Yet you are not going.

Chamberlain—( *With loud cries* ) Alas, Lord Papa, this is  
the dreadful consequence that has overtaken your sons,  
Ajataśatru, Bhīma, Arjuna, Nākula and Sahadeva. Alas, queen  
Kuntī, the banner of the palace of the Bhoja king,

By the son of your brother, the elder brother of Śauri, the  
brother-in-law of the Gāndhārī wielder, the preceptor of that ver  
Vrikodara who was an elephant in shattering away the lotus plow  
holder, either in a frenzy (*unmatta*), or under [the influence of  
intoxication, has been burnt the forest of your sons, through  
re-orting (*ūraya*) to which, as you know (*nanu*), the cart  
[ remained ] cool (*śītila*) 2

( *Goes out weeping* )

Yudhisthira—Jayandhara, Jayandhara—

( प्रविश्य ) कञ्चुकी—आज्ञापयतु देवः ।

३ युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेनावन्ति भांगधेयानि नः । यदि कदाचिद् विजयी स्याद् वत्सोऽर्जुनस्तद् वक्तव्योऽस्मद्भ्रुवनाद् भवता ।

हर्षो हेतुः सत्यं भवति मम वत्सस्य निधने

तथाप्येव भ्राता सहजसुहृदस्ते मधुरिपोः ।

अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता

५ वनं गच्छेमां नाः पुनरकल्पनां क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । ( निष्क्रान्तः )

युधिष्ठिरः—(अग्निं दृष्ट्वा । सहर्षन्) कृष्णे, न नूद्गतशिखाहस्ताहृतात्मद्विव्य-

३ सनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

द्रौपदी—पसीदतु पसीदतु महाराओ इनिणा अपच्छिमेण पणएण । अहं दाव अग्गदो पवित्तमि । [ प्रसीदतु प्रसीदतु महाराजोऽनेनापधिमेन प्रणयेन ।

६ अहं तावदप्रतः प्रविशामि । ]

( Having entered ) Chamberlain—May Your Majesty command.

Yudhisthira—I say [ this ] because said it should be. Not however would our fortunes extend so far. If perchance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [ thus ]:

It is true that the Plough-holder has been the cause of my dear brother's [ that is, Bhīma's ] death. Yet he is the brother of your natural friend [ Kṛṣṇa ], the enemy of Madhu. Therefore anger should not indeed be entertained [ towards him ], nor affection towards me. Go to a forest, [ but ] follow not again the ruthless path of the Ksatriyas. 28

Chamberlain—As Your Majesty commands. (Goes out)

Yudhisthira—(Having seen the fire. With you) Kṛṣṇā, jītaśca (nana), the divine fire is enkindled, inviting with its hands in the form of flames risen high, afflicted people like us. Therein I make fuel of myself,

Draupadi—May Your Majesty be pleased, be pleased, to grant this (lit. with this) last request, Let me just enter [ the fire ] first.

युधिष्ठिर —सहितावेयाम्युदयमुपभोक्ष्यावहे ।

- चेटी—हा भगवन्तो लोअवाला, परित्ताअह परित्ताअह । एसो क्खु सोमव-
- ९ सराएसी राअसूअसतप्पिदह्ववाहो खण्डवसतप्पिदहुदवहस्स किरीडिणो जेट्ठो  
भादा सुग्गहीदणामहेओ महाराअजुहिट्टिरो । एसा वि पाञ्चालराअतणआ देवी  
वेदीमअणसभवा जण्णसेणी । दुवे वि णिक्करुणजलणस्स पवेसेण इअधणीहोत्ति ।
- १२ ता परित्ताअह अज्जा, परित्ताअह । कथ णं को वि परित्ताअदि ( तयोरप्रत  
पत्तिवा ) किं अयसिद देवीए देवेण अ । [हा भगवन्तो लोकपाल, परित्रायव  
परित्रायध्वम् । एए खल्ल सोमनशराजपा राजसूयसतर्पितहव्यवाह खाण्डव  
१५ सतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामवेयो महाराजयुधिष्ठि-  
एपापि पाञ्चालराजनया वेदीमध्यसभवा याञ्जसेनो । द्वावपि निष्करुणज्वलनस्व  
प्रवेशेनेन्धनीभवत । तत् परित्रायध्वमार्या, परित्रायध्वम् । कथ न कोऽपि  
१८ परित्रायते । ( तयोरप्रत पत्तिवा ) । किं अयसित देव्या देवेन च । ]

युधिष्ठिरः—अयि बुद्धिमतिके, यद् वत्सलेन प्रियानुजेन विना सदृश तत्  
उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय ।

( चेटी तथा करोति । )

**Yudhisthira**—Let us enjoy the good fortune just in each other's company

**Maid**—Alas, divine guardians of quarters, save, [oh] say Here indeed His Majesty Yudhisthira a royal sage of the lup race, who had gratified the fire (lit, oblation-bearer) by [performing] the Rājasuya sacrifice, who is the eldest brother of King that satisfied the fire by [offering him] the Khandava [ forest ] whose name it is meritorious to utter; here also Queen Yāśanti, the daughter of the Pāñcāla king, who sprang from middle of the sacrificial altar,—even both [of the e] are become fuel to the ruthless fire by entering it. Therefore save warriors, save How, nobody comes to save! (Having fallen in) of them) What has been resolved upon by the Queen and Majesty?

**Yudhisthira**—O Buddhimatika [that has been resolved upon] what is proper in the bereavement of an affectionate dear young brother Get up good woman, bring me [some] water

( The maid does so )

युधिष्ठिर — (पादौ प्रक्षाल्योपसृश्य च) एष तावत् सलिलाञ्जलेगाङ्गेयाय  
भीष्माय गुरवे । अयं प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्र-  
२३ वीर्याय । (सास्रम्) तानस्तस्याधुनावसर । अयं तावत् स्वर्गस्थिताय सुगृहीत-  
नाम्ने पित्रे पाण्डवे ।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभ पुनः ।

तात माद्यन्मया सार्धं मया दत्त निषीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय

भीमार्यं भोस्तव ममाप्यविभक्तमस्तु ।

एकं क्षणं विरम वत्स पिपासितोऽपि

पातु त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन,

*Yudhishthira—(Having washed his feet and sipped water) This cavity-ful of water [I] first [offer] to the worthy (guru) Bhishma the son of Ganga This to Santanu, [our] great grand father This also [I offer] to our grand father, Vicitravirya. (With tears) Now is the turn of our father This again to father Panḍu, of meritorious name who is [now] residing in heaven*

Let this water given by [but] difficult [for you] to be obtained from us from to day, [O] father, be drunk [by you] in company with mother Madri

मया पीत पीत' तदनु भवताम्वास्तनयुग  
 मदुच्छिष्टेर्वृत्तिं जनयसि रसैर्वात्सलतया ।  
 वितानेष्वप्येव तव मम च सोमे विधिरभू—  
 त्रिवापाम्भः पूर्वं पिबसि कथमेव त्वमधुना ॥ ३१ ॥

वृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रोपदी—हजे बुद्धिमदिए, उवणेहि मे सलिलम् । [हजे बुद्धिमतिके, उपनय  
 ३ मे सलिलम् । ]

(चेटी तथा ऋति । )

द्रोपदी—( उरुत्त्य जलाञ्जलिं पूरयित्वा ) महाराज, कस्य सलिलं देहि ।  
 ३ [ महाराज, कस्य सलिलं ददामि । ]

युधिष्ठिर—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिधम् ।  
 अम्यापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

By me was [ first ] sucked mother's pair of breasts, after  
 that [ was it ] sucked by you Out of affection [ for me ] you  
 used to make your living by means of savoury liquids that remain-  
 ed after I had partaken of them Even in sacrifices ( *istāna* )  
 such was the procedure between you and me in [ the matter of  
 drinking ] Soma [ But ] how now do you thus drink the funeral  
 water first ? 31

Kṛṣṇa, you also give a cavity-full of water.

Draupadī—Dear Buddhimatikā, bring me water

( The maid does so )

Draupadī—( Having approached and filled the cavity, formed  
 by joining her two hands, with water ) Your Majesty, to whom  
 shall I offer water ?

Yudhishthira—

To him offer the water, [O] Kṛṣṇā, by whom, as he suddenly  
 departed for heaven, even our mother was made a companion of  
 Gāndhārī in lamentations 32

१ पूर्वं २ ' गन्धारीरुदितेन '

द्रौपदी—गाह भीमसेन, परिअणोवणीद उदअ सग्गसस्स दे पादोदअ  
होदु । [नाथ भीमसेन, परिजनोपनीतमुदरु खर्गगतस्य ते पादोदक भवतु । ]

३ युधिष्ठिर — फाल्गुनाप्रज,

असमाप्तप्रतिज्ञेऽपि<sup>१</sup> याते त्वयि महाभुजे ।

मुक्तकेदयेव दत्तस्ते प्रियया सलिलाञ्जलि ॥ ३३ ॥

द्रौपदी—उट्टेहि महाराज, दूर गच्छदि दे भाद्रा । [ उत्तिष्ठ महाराज, दूर  
गच्छति ते भ्राता । ]

३ युधिष्ठिर — (दक्षिणाक्षिस्यन्दन मूत्रयित्वा) पाञ्चालि, निमित्तानि मे कथ-  
यन्ति ममावधिभ्यसि वृत्रोदरमिति ।

द्रौपदी—महाराज, सुणिमित्त भोदु । [ महाराज, सुनिमित्त भवतु ।

४ ( नेपथ्ये कलकल )

(प्रसिध्य सभ्रान्त) कञ्चुकी—परित्रायता परित्रायता महाराज । एष खलु

**Draupadi**—My lord Bhimsena, let this water offered by a  
servant serve as the water for [ washing ] feet to you who have  
reached heaven

**Yudhishthira**—Elder brother of Phalguna

On you with long arms having gone away, though your vow  
was [ yet ] unfulfilled a cavity full of water is offered you by  
your beloved even with her hair [ still ] loose **33**

**Draupadi**—Get up Your Majesty Your brother is going  
ahead

**Yudhishthira**—( Having gesticulated the throbbing of the right  
eye ) Pancali [ good ] omens proclaim to me that you will [ soon ]  
honour Vrhadara [ by going near him ]

**Draupadi**—Your Majesty, may it turn out to be an auspi-  
cious omen

( A tumult behind the curtain )

( Entering in excitement ) **Chamberlain**—May Your Majesty  
protect, [ oh ] protect Here indeed the wicked-souled wretch

दुराका कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीर समुच्छिन्नदिग्धमौग-  
 ९ गदाशनिरुच्यतकालदण्ड इव वृत्तान्तोऽत्रभवती पाञ्चालराजतनयामितस्तन-  
 परिमार्गमाण इत एवामिर्वर्तते ।

युधिष्ठिर — हा देव, ते निर्णयो जात. । हा गाण्डीमन्वन् । ( सुहृति )

१२ द्रोणदी—हा अज्जउत्त, हा मम सअपरसअगाहदुल्लिद, पिअ भादुअ सभावेसि,  
 णउण महाराअ इम दासजण अ।[हा आर्यपुत्र, हा मम स्वयवरस्वयप्राहदुल्लि,  
 प्रिय आतर सभावयसि । न पुनर्महाराजमिम दासजन च ] ( मोहमुग्गा )

१५ युधिष्ठिर — (सज्ञा लब्ध्वा) हा व स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेयमल्ल,  
 हा निपातकचोद्धरणनिष्कण्टकीकृतामरलोक, हा उदयांश्रममुनिद्वितीयनपस,  
 हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षावल्परितोपितगाङ्गेय, हा रावेयमुल्लम्-

of a Kurava with his garments and body reddened on account  
 of a bath in blood and with his [ blood-] smeared and hence  
 dreadful thunder-bolt-like mace upraised, [looking] like [the  
 god of] Death [himself] with his destructive rod uplifted, is  
 advancing even here, searching for the Pancala princess here  
 and there

Yudhishtira— Ah, Fate, your decision is declared Alas, [O  
 you] who wielded the Gāndarva as your bow. (*Faints*)

Draupadi— Alas, my lord, alas, [you] who were so much  
 humoured by me by means of voluntary acceptance [as my  
 husband] at the ceremony of my personal choice [of husband]  
 you honour your dear brother [Bhīmasena] by following him ]  
 but not His Majesty and this your servant [namely, my self]  
 (*Loses consciousness*)

Yudhishtira— (*Gaining consciousness*) Alas, my dear brother  
 Savya Śain, alas wrestler who pounded the body of the three  
 eyed [god viz Śiva] alas [you] who made the world of immortal  
 free of all enemies (lit thorns) by exterminating the Nivātakav-  
 ca, alas [you] who are the second ascetic from among the tu-  
 sages [practising penance] at the Badari hermitage, alas [you  
 the beloved pupil of Droṇācārya, alas, [you] who pleased the  
 of Gaṇḍā [that is, Bhīsmā] on the strength of your proficiency  
 in the training in missiles, alas, [you who proved to be] the  
 flower of snow to the lotus plant in the frow of the family of t

१८ लिनीप्रालेयवर्ष, हा गन्धर्वनिवांतिदृयोधन, हा पाण्डवकुलकूमलिनीराजहस-

तां धत्सलामनमिवाद्य विनीतमम्बां

गाढं च मामनुपगुह्य मयाप्यनुक ।

पता स्वयवरवधूं दधितोमदृष्टुः

दीयप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥ ( मोहनपलतः )

कञ्चुकी—भोः वष्टम् । एष कौरवाधमो यद्येष्टमित एवाभिवर्तते । सर्वथा सप्र-

त्ययमेव ऋतोचितः प्रतीकारः । चितासमीपमुरनयाम्भ्रभवतीं पाञ्चाटराजतन-

३ याम् । अहमप्येवमेवानुगच्छामि । ( चेटी प्रति ) भद्रे, त्वमपि देव्या भ्रान्त

धृष्टद्युम्न नकुलसहदेवौ वा अवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमित

तयोर्भामार्जुनयो कुतोऽत्र परित्राणाशा ।

६ चेटी—परित्ताहअ परित्ताहअ अजा । [ परित्रायध्व परित्रायध्वमायाः । ]

son of Radhā [ that is, Karna ], alas, [ you ] who rescued Duryo-  
dhana from the Gandharvas, alas, [ you ] who were the royal  
swan in the lotus-pond in the form of the family of the Pandavas,

Without having bowed respectfully ( *vinstam* ) to that affec-  
tionate mother [ of ours ], without having embraced me closely  
and while [ yet ] not addressed [ any words of fare-well ] by even  
me, and without having seen this beloved, your bride in her  
personal choice [ of husband ] how is it, dear brother, that you  
have gone on [ this ] long journey ? 34

( *Faints away* )

Chamberlain—Oh alas ! This wretch of a Kaurava is adv-  
ancing even in this direction as it pleases him ( *yathe'sam* )  
This alone is by all means the remedy suitable for the occasion  
now I shall take her ladyship the Pancala princess in the vicinity  
of the pyre I also shall follow them just in this way ( *To the  
mend* ) Good girl, you who find out ( *hit* ) secure ) the Queen's  
brother Dhṛstadyumna, or Nikula and Sahadeva [ for protec-  
tion ] Or rather, while His Majesty is reduced to this condition  
and when Bhīma and Arjuna have ceased to exist, whence can  
there be [ any ] hope of effective ( *pass* ) protection ( *scant* ) here ?

Maid—Save, [ oh ] save, worthy sirs

१ सहस्रीमदृष्टुः, सहस्रीमदृष्टुः २ ' सर्वथाय प्रवयन्नालः '



(नेपथ्ये । कलमलनन्तरम्) भो भो, समन्तपञ्चकसंचारिण क्षतजासवमत  
यक्षराक्षसपिशाचगृध्रजम्बूकायसभूयिष्ठा विरलयोधपुरपा, कृतमस्मदर्शनत्र-  
३ सेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी सनिहिता । कथयाम्युपलक्षण तस्या ।

ऊरुं करेण परिघट्टयत सलीलं

दुर्योधनस्य पुरतोऽपहृताम्बरा या ।

दुःशासननेन कचर्षणभिन्नमौलि

सा द्रौपदी कथयत क पुन प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसमवे परिभूयसे सप्रत्यनाथा कुरुकुलकल्केन ।  
युधिष्ठिर—( सहसोऽथाय ) पाञ्चालि, न भेतव्य न भेतव्यम् ( ससन्नमम् )  
३ क कोऽत्र भो । सनिपङ्ग मे धनुकानय । दुरात्मन् दुर्योधनहतक, आगच्छ  
गच्छ । अन्नयामि ते गदासौशलसभृत् भुजदर्पं शिलीमुखासारण । अन्ध  
रे। कुरुकुलाङ्गार,

( Behind the curtain After a noise ) O you, thinned fighting  
people wandering about the Samantapancaka and mostly mixed  
( bhāyistha ) with the Yajñas, demons, goblins, vultures, jackals  
and crows [ all ] intoxicated with the beverage ( asava ) of  
blood, enough of being distressed at our sight Tell [ me ] in  
which region Yajñaseni is present I tell you her characteristic

[ She ] who had her garment removed in the presence of  
Duryodhana, as he was sportively patting his thigh with his  
hand, and whose braid was dishevelled by Duśśānana dragging  
her by the hair—tell [ me ] then ( punaḥ ), in which region that  
Draupadi [ it is present ] 35

Chamberlain—Alas, Queen, born of the sacrificial altar,  
having no protector you will now be insulted by this stain on the  
Kuru-family

Yudhishthira—( Having got up all at once ) Pañcālī, be not  
afraid, be not afraid ( With excitement ) Hāloa, who is here, ho ?  
Bring my bow with the quiver [ You ] wicked-souled accursed  
Duryodhana, come on, come on I shall remove your pride of [ the  
strength of ] arms, augmented by skill in [ the use of ] the mace,  
by means of a shower of sharp arrows. And another thing O  
charcoal [ that is, dark spot ] to the Kuru family,

१ 'ऊरु' २ 'दुःशासनस्य कचर्षणभिन्नमौलि.'

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं  
 कुपितहरकिरातद्वेषिणं तं च वत्सम् ।  
 त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तौ  
 न तु पुनरपहर्तुं घाणधर्पैस्तवास्मन् ॥ ३६ ॥

( ततः प्रविशति गदापाणिः क्षतवसिक्तमर्वाङ्गो भीमसेनः )

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं  
 निस्तीर्णारुप्रतिह्वजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।  
 भो भो राजन्यवीराः समरशिखिशिखाद्गधशेपाः कृतं व-  
 खासेनानेन लीनैर्द्वैतकरितुरगान्तर्द्वितैरास्यते किम् ॥ ३७ ॥ )

कथयन्तु भवन्तः कस्मिन्नुदेशे पाञ्चाळी निष्ठति ।

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [ other ] dear brother, the enemy of the enraged hunter in the form of Hara, I am not able, like you, who are [ so ] hard-hearted, to [ continue to ] live; but not [ that I am not able ] to deprive you of your life with showers of arrows. 36

(Then enters B'īmasena, mace in hand, all his limbs smeared with blood)

Bhīmasena—Why, you soldiers wandering about the Samantapañcaka, what [ is ] this excitement ( *āreṅga* ) ?

I am neither a demon, nor a ghost. [ But ] I am [ only ] a wrathful ( *krodhuna* ) Ksatriya, whose limbs are filled with delight by the water in the form of his enemy's blood and who has [ now ] completely ( *nir* ) crossed over the vast ( *gahana* ) ocean of his great ( *uru* ) vow. O you princely warriors, ho ! Survivors ( *śeṣāḥ* ) of those that were burnt in the flames of the fire of war, away with this apprehension of yours Why are you lying crouchingly, screened ( *antarhita* ) by [ the bodies of ] the elephants and horses slain ? 37

May you tell [ me ] in which region Pāncāli is staying ?

द्रौपदी—( लब्धसज्ञा ) परित्ताअद्दु परित्ताअद्दु महाराओ । [ परित्रायतां  
३ परित्रायतां महाराजः । ]

- कञ्चुकी—देवि पाण्डुस्तुपे. उत्तिष्ठोत्तिष्ठ । संप्रति श्रुतिं चिताप्रवेश एव  
श्रेयान् ।

४ द्रौपदी—( सहसोत्थाय ) कंहं ण संभावेमि अज्जवि चिदासमीपम् । [ कथं  
न सभावयाम्यथापि चितासमीपम् । ]

युधिष्ठिरः—कः कोऽत्र भोः । सनिपङ्गं धनुरुपनय । कथं न कश्चित् परिजनः ।  
२ भवतु । बाहुयुद्धं नैव दुरात्मानं गाटमालिङ्ग्य ज्वलनमभिपातयामि । ( परिकरं  
वप्राति )

कञ्चुकी—देवि पाण्डुस्तुपे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासन-  
१२ वहुथा मूर्खजाः । अस्तमिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहतं तस्मिन् दुरात्मानि दुर्योधने संहर्तव्याः केशाः ।

*Draupadi—( With consciousness gained ) May Your Majesty  
protect [ me ], protect [ me ]*

*Chamberlain—My Queen, daughter-in-law of Pāṇḍu, get up,  
get up. Now entrance into the pyre quickly is itself better  
[ for you ].*

*Draupadi—( Having risen at once ) How is it that I yet do  
not honour the vicinity of the pyre [ by reaching there ] ?*

*Yudhisthira—Halloo, who is here, ho ? Bring the bow along  
with the quiver. How, none of the attendants is here ! Well,  
having closely embraced the evil-souled one in a fight with arms,  
I shall throw him into the fire. ( Girds up his loins )*

*Chamberlain—My Queen, daughter-in-law of Pāṇḍu, let  
your hair, which were [ formerly ] pulled by Duśśāsana, be now  
tied up, obstructing as they are the vision of your eyes. Vanished  
[ altogether ] is the hope of retaliation now. Quickly [ honour  
i. e. ] proceed to the vicinity of the pyre.*

*Yudhisthira—Kṛṣṇa, not indeed should your hair be tied up  
so long as that evil-souled Duryodhana is not slain.*

भीमसेन—पाश्चात्, न खलु मयि जीवति सहर्तव्या दुःशासनविलुपिता  
२५ वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाह सहसामि ।

( द्रौपदी मयादपसर्पति । )

भीमसेन—तिष्ठ तिष्ठ मोह । काधुना गम्यते । ( केशेषु प्रहीतुमिच्छति । )

२८ युधिष्ठिरः—(वेगाद्भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहतक,  
आशौशयादनुदिन जनितापराधो  
मत्तो बलेन भुञ्जयोर्दतराजपुत्रः ।  
आसाद्य मेऽन्तरमिदं भुञ्जपञ्चरस्य  
जीमन् प्रयासि न पदात् पदमद्य पाप ॥ ३८ ॥

भीमसेन—कयमार्य. सुयोधनशङ्कया क्रोधान्निर्दय मामालिङ्गति । आर्य,  
प्रसीद प्रसीद ।

३ कञ्चुकी—(उत्सृज्य । सहर्षन्) महाराज, वर्मसे । अयं खन्नायुष्मान् भीम-

Bhīmasena—Pancali, not indeed should the braid, disordered by Dussāsana, be tied up by your own hand, while I am alive. Let it be [ as it is ], let it be I shall just myself tie it up.

( Draupadī moves away in terror )

Bhīmasena—Stay, [ oh ] stay, [ you ] timid woman Where are you going now ? ( Desires to grasp her by her hair. )

Yudhishthira—( Having clasped Bhīma with impetuosity ) Evil-souled one, killer of Bhīma and Arjuna, accursed Suyodhana,

Having fallen within the enclosure of the cage of my arms, you will not, [ O ] sinner, go away alive [ even ] a single step ( lit, from a step to a step ) to-day-[ you ] who, from your very childhood, have inflicted wrong [ on us ] day after day, who are intoxicated with the strength of your arms and who have killed the princes [ namely, Bhīma and Arjuna ] 38

Bhīmasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana. My noble brother, be pleased, be pleased.

Chamberlain—( Having drawn near. With joy. ) Your Majesty, you are to be congratulated. Here indeed is long-lived

सेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अल्पधुना संदेहेन ।  
 चेटी—देवि, शिवश्रीअद्दु शिवश्रीअद्दु । एतो कखु पूरिदपडिण्णाभारो पाहो  
 ६ दे वेणीसंहारं कादुं तुमं एव्व अण्णेसेदि [ देवि, निवर्त्यतां निवर्त्यतान् । एष  
 खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति । ]

द्रौपदी—हज्जे, किं म अलीअवअणेहिं आसासेसि । [ हज्जे, किं मामलीकवच-  
 ९ नैराशास्यसि । ]

युधिष्ठिरः—जयंधर, अपि सयं नायमनुजद्वेषी मम वेरी दुर्योधनहतकः ।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कृतोऽद्यापि दुर्योधनहतकः ।  
 १२ मया हि तस्य दुरात्मनः

भूमौ क्षितं शरीरं निहितमिदमसूक्ष्मवन्दनाभं निजाङ्गे  
 लक्ष्मीरायं निपिक्त्वा चतुरुदधिपयःसीमया सार्धमुर्व्या ।

Bhīmasena, whose entire body is reddened with the blood of  
 Suyodhana and whose personality can [ therefore ] be with diffi-  
 culty seen [ i. e. recognised ]. Away with doubt now.

Maid—My Queen, turn back, turn back. Here indeed your  
 lord, who has carried out the responsibility of his vow, is hunting  
 just after you in order to effect the tying of your hair.

Draupadi—Dear, why do you console me with false words ?

Yudhisthira—Jyandhara, is it true that this is not my  
 enemy, the accursed Duryodhana, the killer of my younger  
 brothers ?

Bhīmasena—Your Majesty Ajātasatru, elder brother of  
 Bhīma and Arjuna, whence can there be the accursed Duryo-  
 dhana even now ? For, by me, of that wicked-souled one.

The body was thrown on the ground : the blood, resembling  
 sand paste, was applied to ( lit. placed on ) my own body ; the  
 Royal Splendour, along with the earth with the waters of the  
 four oceans as the boundary has been devolved upon my noble  
 brother ; the servants, friend, warriors, [ and ] the whole of this

भृत्या मित्राणि योधा. कुरुकुलमखिल दग्धमेतद् रणाशो ०  
नामैकं यद् ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥३९॥

( युधिष्ठिर स्वैर मुक्त्वा भीममवलोक्यत्रश्रूणि प्रमार्जयति । )

भीमसेन — ( पादयो पतित्वा । ) जयत्वार्य ।

३ युधिष्ठिर — वत्स, राष्यजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् ।  
कथय कच्चिजीवति भवान् सम किरीटिना ।

भीमसेन — निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च ।

६ युधिष्ठिर — ( पुनर्गाढमालिङ्ग्य ) तात भीम,  
रिपोरास्ता तावन्निधनमिदमारयाहि शतश.  
प्रियो भ्राता सत्य त्वमसि मम योऽसौ वकरिपु ।

८ भीमसेन — आर्य, सोऽहम् ।

Kuru family—[ all these ] have been burnt in the fire of war. That name alone, which you utter, is, [ O ] Lord of Earth, what now remains of [ that ] son of Dhrtarastra ' 39

( Yudhsthira having slowly let him off [and] looking at Bhima wipes away his tears )

Bhimasena—( Having fallen at his feet ) May victory attend my noble brother

Yudhsthira—Dear brother owing to my eyes having been screened with tears I cannot see the moon of your face Tell [ me ] whether I can hope ( kaccit ) you are alive along with Kiritin

Bhimasena—When you have become King with the party (pakṣa) of all your enemies killed Bhima lives and Arjuna [also]

Yudhsthira—( Having again embraced [him] closely ) Dear Bhima,

Let alone the destruction of the enemy for a while ( tai at ) Tell me this a hundred times Are you really my dear brother, he who was that [ wellknown ] enemy of Baka ? 40 (line- 1 2)

Bhimasena—My noble brother, I [am] that [ one ]

✱ युधिष्ठिर—

जरासंधस्योर सरसि रुधिरासारसलिले  
तदाघातक्रीडाललितमकर संयति भवान् ॥ ४० ॥

✱ भीमसेन—आर्य, स एवाहम् । तन्मुञ्चतु मामार्य क्षगमेकम् ।

✓ युधिष्ठिर.—किमपरमवशिष्टम् ।

✓ भीमसेन—सुमहदवशिष्टम् । सयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्ट केशहस्तम् ।

✓ युधिष्ठिर—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

✓ भीमसेन—(द्रौपदीमुपसृज्य) देवि पाञ्चालराजतनये, दिष्टया वर्धसे रिपुकुलक्षयेण । अलमलमेवविध मामालोक्य त्रासेन ।

✱ कृष्ण येनासि राज्ञा सदसि नृपशुना तेन दुःशासनेन  
स्त्यानान्येतानि तस्य स्पृश मम करयो पीतशेषाण्यसृञ्चि ।

Yudhishthira—

"Are you [really] the same [who] in [one] battle (*sanyati*) [proved to be] the crocodile skilful (*lalita*) in the sport of dashing against the banks, in the like of Jarasandha's chest, with water in the form of a stream of blood?" 40 (lines 3-4)

Bhimasena—Noble brother I am that same [person]. Then, may my noble brother release me for one moment.

Yudhishthira—What else has remained [to be yet done]?

Bhimasena—A great deal has remained. I shall put the upturned mass of hair, which was [formerly] pulled by Dussasana, with this hand [of mine] which is wet with Suyodhana's blood.

Yudhishthira—May your honour go. Let the poor woman experience the festive occasion of the tying of her hair.

Bhimasena—(*Hung drawn near Draupadi*) My Queen, daughter of the king of the Pancalas, you are happily to be congratulated upon the destruction of our enemy's family. Away, [then] with apprehension it coming me in this condition.

Touch the congealed [tremors of] blood on my hands the remnant of what I have drunk, of that notorious (*tena*) Dussasana, the brute (of a man, by whom you were [formerly] dragged

- ५ कान्ते राक्षः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-  
रङ्गेष्वङ्गेषु सक्तं तव पैरिभवजस्थानलस्योपशान्त्यै ॥ ४१ ॥<sup>०</sup>
- ६ बुद्धिमतिके, क सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,  
द्रौपदीः—आणवेदु णाहो [ आज्ञापयतु नाथः । ]
- ७ भीमसेनः—स्मरति भवती यत् तन्मयोक्तम् । ( 'चञ्चद्भुज-' १।२१ इत्यादि  
पठति )
- ८ द्रौपदीः—<sup>नाथ</sup>णाह, <sup>अ</sup>ण केवलं <sup>अणुहवामि अ</sup>सुमरामि । <sup>अ</sup>णाहस्त <sup>अ</sup>पसादेण  
९ [ नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन । ]
- भीमसेनः—( वेणीमवधूय ) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुल-  
रात्रिर्दुःशासनविलुप्तितेयं वेणी ।
- १० द्रौपदीः—णाह, विस्मरिदस्मि एदं व्यावारम् । णाहस्त पसादेण पुणो वि-  
सिक्खिस्सम् । [ नाथ, विस्मृतास्म्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि  
सिक्खिष्ये । ]

in the assembly of kings. Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [ of mine ] in order to extinguish the fire, arising out of your insult. 41

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāṇḍavas? Your Ladyship, sprung from sacrificial altar—

Draupadī—May my lord command.

Bhīmasena—Does your ladyship remember what I said? ( *Recites i. 21 'Cancadbhuja etc.'* )

Draupadī—My lord, not only do I remember [ it ], but am also ( *ca* ) experiencing [ it ] through my lord's favour.

Bhīmasena—( *Shaking her braid* ) Honoured lady, let this braid, dishevelled by Duśśāsana, the night of destruction to the group ( *kulam* ) of Dhṛtarāstra's sons, be now tied up.

Draupadī—My lord, I have forgotten this act. I shall learn it even again through lord's they favour of my lord.



भीमसेना वेणी बध्नाति )

१२ ( नेपथ्ये ) महासमरान्तरङ्गशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि  
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्त पुराणि । ७

कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां  
सोऽयं वदः प्रजानां विरमतु निधनं स्वस्ति राक्षां कुलेभ्यः ॥६२॥

युधिष्ठिरः—देवि, एष ते मूर्खजानां संहारोऽग्निनिन्दितो नभस्तलचारिणा  
सिद्धजनेन ।

( ततः प्रविशत कृष्णार्जुनौ )

१ कृष्णः—( युधिष्ठिरमुपगम्य ) विजयता निहतसकलरातिमण्डलं सद्भुजो  
युधिष्ठिरः ।

अर्जुन —जयत्वार्यः ।

( *Bhismasena ties up [ her ] braid of hair* )

( Behind the curtain ). May happiness attend the princely families that have remained from among those that have been burnt in the fire of the great war

Here is tied Kṛṣṇa's mass of hair, the companion of enraged Yama and the [ portentous ] comet to the Kurus—[ the mass of hair ] through whose unloosening by the sons of Paṇḍu of matchless strength of arms, blinded with rage and those by whom have been slain lords of men, [ numerous- ] royal harems were made to have their hair unloosened in every quarter ( *pratyāsam* ) 'Let [ therefore ] the destruction of subjects [ now ] cease May happiness attend the families of kings' 42

Yudhisthira—My Queen, here the tying of your hair is greeted by the Siddha folk, moving in the surface of the sky.

( *Then enter Kṛṣṇa and Arjuna* )

Kṛṣṇa—( *Having gone near Yudhisthira* ) My victory after Yudhisthira, in company with his younger brother—[ Yudhisthira ] who has the circle of all his enemies killed

Arjuna—May victory attend my noble brother

१ 'वेद्य' २ 'रुक्मरपतिभिः' ३ 'न्यनुदिनमधुना' ४ 'दिष्टम्'

६ युधिष्ठिरः—( विलोक्य ) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी ।  
भगवन् अभिवादेय । ( किरीटिनं प्रति ) एहि एहि वत्स । ( अर्जुनः प्रणमति )

युधिष्ठिरः—( वासुदेवं प्रति ) देव, कुतस्तस्य विजयादन्यद् यस्य भगवान्

९ पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुणमहदादिक्षोमसंभूतमूर्तिं  
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।  
अजममरमचिन्त्यं चिन्तयित्वापि न त्वां  
भवति जगति दुःखी किं पुनर्देष हृष्टा ॥ ४३ ॥

( अर्जुनमालिङ्ग्य ) वत्स, परिष्वजस्व माम् ।

कृष्णः—महारान् युधिष्ठिर,

*Yudhisthira*—( *Having seen* ) Oh, [ here have arrived ] the divine Lotus-eyed [ Lord ] and my dear brother Kiritin. Divine [ Lord ], I bow to you. ( *To Kiritin* ) Come on, come on, my dear brother.

( *Arjuna bows down.* )

*Yudhisthira*—( *To Vāsudeva* ) Lord, whence can there arise anything else than victory of him whom the divine Ancient Man, Nārāyaṇa, blesses with auspicious things ?

Even after having [just] meditated on you whose form (*mūrti*) has arisen out of a disturbance (*kṣobha*) [of the Primordial Matter] that has made (*kṛta* i. e. brought into existence ) the great Mahat (i. e. Cosmic Intelligence) etc. (*ādi*), [you] who are possessed of the [ three ] constituents ( *guṇa* ), [you] who are the cause of the rise (i. e. creation), destruction and maintenance of the creatures, [a person] does not become unhappy in the world—how again [ would he be so ] O shining one (*deva*), on having seen you ? 43

( *Having embraced Arjuna* ) Dear brother, embrace me.

Kṛṣṇa—Your Majesty *Yudhisthira*,

व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो  
 धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिता ।  
 प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः सम  
 स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चारांकरक्षसा व्याकुलीकृत भवन्तमुपलभ्यार्जुनेन सह त्वरितत-  
 मायात् ।

३ युधिष्ठिर— कथं चार्वाक्रेण रक्षसा वयमेव विप्रलब्धाः ।

भीमसेन — (सरोपम्) कासौ धार्तराष्ट्रसखो राक्षस पुण्यजनापसदो वेता-  
 र्यस्य महाश्चित्तविभ्रम कृत ।

६ कृष्ण — निगृहीत स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात्  
 पर समीहित सपादयामि ।

Here have arrived for your coronation the divine Vyāsa and the sages Valmiki [Parāśu—] Rama and others, and the commanders of the army headed by Dhṛṣṭadyumnā and led by the sons of Madri along with the obedient-to-command families of the Magadha Matsya and Yadavas who have supported on their shoulders pitchers of water from holy place 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Carvaka 4

Bhīmasena—(In anger) Where is that demon the friend of the son of Dhṛtarāstra wretch (apasada) of a holy man (puṇyajana—or, lowest of demons) by whom was created great distraction of mind in my noble brother 7

Kṛṣṇa—That villain has been seized by Nīkula. Then tell [me], Your Majesty what desire [of yours] further than this shall I accomplish 8

१ अस्य श्वास्व रथान् २ एतं सन्तु भगवन्तो व्यासवाल्मीकिरामदम्यत्रादीनि प्रभृत्या मदप्य कलिताभिषेकमद्गला नकुलमुद्गुदेवमान्यकिप्रनुलाध ननान्तरा रादयमत्स्यमागधकुलतभराश्च गत्रकुमाः स्कन्धात्तम्भिततीर्थवारिकलशाज्ञापरिनिररु धारयति इति गद्यमारात् क्वचित् ।

युधिष्ठिरः—ने किञ्चिद् ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारण्या  
९ बुद्ध्या संतुष्यामि । न खन्वतः परमम्यर्यपितुं क्षमः । पश्यतु देवः ।

प्रौधान्धैः सकलं इतं रिपुकुलं पञ्चाक्षतास्ते वयं  
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः ।  
त्वं देवः पुरुषोत्तमः सुकृतिन मामाहतो भापसे  
किं नामान्यदतः परं भगवतो याचे प्रसन्नाद्दहम् ॥ ४५ ॥

तथापि प्रीतश्चद् भगवान्निदिदन्स्तु ।

( नस्तवान्त्वम् )

अकृपणमरक्धान्तं जीव्याञ्जनः पुरुषायुष-  
भयतु चै भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhishthira—There is nothing the divine Lord does, not grant, when [ he is ] pleased. As for my-self, I am satisfied, [characterized as I am] with an under-standng which is common to [ all ] men. Indeed I am not able to ask for anything further. May the Lord [ just ] see.

The entire family of the enemies has been killed by [ us ] blinded with anger; we five [remain] the same, unwounded. The ocean of humiliation (*nikāra*) to Pancala, brought on by my faulty [ lit. bad ] polity (*durnaya*), has been crossed. You, Lord Purusottama, are speaking with kind regards to me, who am [therefore really so much] poss-essed of merit (*sukṛitī*). What else, higher than this, can I poss-ibly (*nāma*) solicit from the divine Lord, who is pleased [ with me ] ? 45

Even then if the divine Lord is [-o] pleased, let this be.

( The Actors' Sentence )

May people live [ the full span of ] man's life [ that is, a hundred years ] without wretchedness ( *akṛpāyam* ) and not tired by illness (*vyādh*). And my devotion to you, free from division (*divāta*), prevail [ in the world, O ] Purusottama. May the king be

१ ' एव बुद्धीर्गताः ' इत्यधिकम् । २ ' अकृपणमतिः-कार्णवः ' । ३ ' न्यदन्-  
भक्तिर्द्वैतं विना पुरुषोत्तमे ' ।

दयितभुवनो विडम्बन्धुर्गुणेषु विशेषयित्  
सततसुकृती भूयाद् भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्तु ।

( निष्क्रान्ताः सर्वे )

इति पद्योऽङ्कः ।

समाप्तमिदं वेणीसंहारं नाम नाटकम् ।

*one to whom the world is dear, be a kinsman to the learned, recogniser (lit. knower out) of speciality (vīṣeṣa) in merits, always performing meritorious deeds and one who has conciliated (prasādhita) the circle [of neighbouring princes].* 46

Kṛṣṇa—May it be so.

( All go out )

END OF ACT VI

Here ends the drama named 'Veṇīsaṃhāra

Bhatta Narayana's  
'VENĪSAMHĀRA

NOTES

Act I

**Venīsamhāram** the title of the play भट्ट नारायण has named the play as वणिगमहारम्. Its grammatical and exegetical explanation may, therefore well precede a detailed exposition of the contents of the first act of the play (1) In keeping with 'अधिहृत्य ह्ये ग्रन्थ' पा 4, 3, 87, the title of the play can be explained thus विण्वा म्हार वेणीसहार । तमधिकृत्य हृत नाट्य वणिगम् रम् । Strictly the form ought to be वणिगमहारम् as the sutra 'तद्धिनेच्चामादे' पा 7 2 117 requires the वृद्धि of the first vowel of the word. Attempts are made to requisition the aid of 'लुदाख्यायिकाभ्यो बहुलम्', a वार्तिक of वात्स्यायन where sanction is given to the dropping of course optional, of the तद्धिने affix अण This too however, amounts to making the most of a bad bargain For, वणिगमहार does not belong to the वा यादिसा form of literature. Thus by 'आख्यायिकाभ्य' it is proposed that आख्यायिकादिभ्य should be understood. Evidently here is an attempt at an 'अतिदेश' or 'a ulogical extension of considerations' as the नीनामरुस would characterise it, being made to forms other than आख्यायिकास of considerations which on the authority of the science of grammar apply only to the वात्य विर s (2) (a) वुण्वा म्हार वणिगमहार - or पठानत्पुण्वा compound and (b) नृव वणिगमहार नाटकम् where the विण्ण्य is connected by the use of the विण्ण्य, according to विण्ण्यमात्रवयाया विशिष्यप्रतिरक्तौ (A similar case is रघुणा रण रघुना म् पुर तदाहय प्रग्रन्थ रघुनश or तदेव महाकाव्यम् रघुवशम् ।) (3) विण्वा म्हार वणिगमहारनाटक इति वणिगमहारम् the compound being a व्यधिकरण बहुव्रीहि. (4) Or, as another alternative the compound may be regarded as an instance of the application of the rule 'अशशादिलादन्' where the termination अच् which is possessive makes no change in the word to which it is affixed. विण्वा म्हार - वणिगमहार - अह्य अस्ति तत् नाटकम् वणिगमहारम् ।

In the four explanations given above what the words वेणी and म्हार signify has not been stated. It is quite clear from words put into the mouth of नभमन in act VI viz. 'सय-उामि तावदनेन मुयोधनशोणितोक्षितेन पाणिना' 'पाणिना तु पाणनवहृत् क' 'हृत्' is also 'एष वे-मूरगानां महारोडभिनन्दिता नभस्तल-

चारिणा सिद्धमेनः which latter occurs immediately after वे० VI, 42 that भट्टनारायण wants the title to be understood as referring to the re-arranging of the hair of द्रौपदी by भीमसेन with his hands red due to the blood of दुःशासन and with the blood of दुर्योधन sticking to his limbs, (Vide VI, 41 lines 1&2 and 3&4 respectively, (येन दुःशासनं कृत्वा भस्ति तस्य मम करवो भस्त्रि रश्श and "क्रूरणां राक्ष भस्त्रि रश्शिरमिदम् अंगेषु अंगेषु सस्त्रम्") leave no doubt about this fact.) This is the evidence of the ending part of the play (called 'उपहार' by the मीमांसकः) In the first act भानुमती is reported to have said tauntingly to द्रौपदी अयि यादृशेसि, एवमप्राया प्रश्वसन् इति भूयते । तद् कस्मादिदानीमपि ते केशा न स्यम्यन्ते । (Thus the 'उपक्रम' also from the point of view of the मीमांसकः brings out that the सुहृत् is the re-arrangement (सुयुम्न) of the hair (of द्रौपदी by भीमसेन). Till the insult inflicted by दुर्योधन and दुःशासन by showing his bare lap to द्रौपदी and by dragging द्रौपदी to the assembly of kings respectively remained un-avenged, भट्टनारायण wants his readers to understand that the नन्दिनी considered herself to be a विरहिणी. The whole mass of hair-undecorated was tied in a single knot by her भीमसेन on having killed both the wrong-doers re-arranged her hair, with his hand yet having the marks of दुःशासन's blood and with his body having the stains of दुर्योधन's blood all over (The title of the play is thus quite significant and it may be added that this is भट्ट नारायण's own way of looking at the Mahābhārata story) For in the महाभारत there is no reference to भीमसेन's vow of arranging the dishevelled hair (Read 'सुर्योधनमिमं पप हनारिणं गर्वा तु १ । शिरः पदेन च श्वसन् भिद्यन्वामि भूतल ॥ 62-chapter 92 and मेव रजः सुकृतां तां कान् मण्डू एव इकार । परि बधो हि त भिक्षा न विवच्छाजिन रण ॥ 21 chapter 99 महाभारत etc. from also बधुः श्वसन् निवास्य पुण्यस्य दुरात्मन । दुःशासनस्य रश्शिरः पश्यामि मृगारादि ॥ 63-chapter 92 भट्ट नारायण evidently wanted to secure a dramatic effect by modifying the material he got from his source the महाभारत and from the point of view of a नटः being a इन्द्रकान्त or thing of the stage, it must be accepted that the change served the dramatist's purpose well. The sight of द्रौपदी with her hair dishevelled from the beginning of the play to almost the end of Act VI, and that of भीमसेन achieving the goal of avenging the insult and then inviting द्रौपदी to have the hair re-arranged is better appreciated when a performance of the play on the stage is being watched than when the text of the play is only read. The significance of नन्दिनी's vow is very much enhanced by this change the author has introduced. I or विरहिणी's not decorating their hair till the time they are

united with their loved husbands vide 'वसन्त परिवृत्ते वसन्ता । निवसन्नामनु ने  
 पृथक्प्रेणि । अतिनिष्काम्य शुद्धशला मम दीर्घ विरहवत विनति' S *dkuntala* VI, 21  
 नई नारायण wants the readers or spectators to know that *his* नायिका  
 considered herself a प्रापितभक्तिका till the time that the wrong done to  
 her was fully avenged (भीमसेन avenged the wrong and thus, भीमसेन is  
 the hero of the play, according to the author) वेणी thus signifies पञ्चणी  
 the whole mass of hair, tied in a single knot, without any decoration.

An alternative explanation is suggested. वेण्या (हतुना) संहार (विनाश  
 द्वासादात्मान् Evidently, this may have been there in the mind of the  
 author But between 're-arrangement of the hair and 'slaughter (of  
 दुःशासन etc) de<sup>n</sup> to the mass of hair tied in a single knot (by द्रौपदी),  
 obviously it is the former which is more important from the author's  
 point of view

संहार is also understood to mean उनाक or unloosing, untying (here  
 the single knot of the hair of द्रौपदी) for the purpose of tying the same,  
 up again in the proper manner with due decoration. But regarding  
 this interpretation given by the commentator उनाक it may be observed,  
 that संहार=उनाक or untying is subservient to संहार=सुवसन rearranging The  
 title is better understood to refer to the objective than to what is  
 subservient to or a means of securing that objective. Thus वेणीसंहारम्  
 means a play dealing with the [re]arranging of the hair [of द्रौपदी],  
 hair which were kept hanging loosely by her on her back tied in a single  
 knot, till they were tied up again by भीमसेन with his hands having the  
 stains of दुःशासन's blood, while all over his body there were stains of  
 दुःशासन's blood ]

According to the orthodox view accepted by almost all writers  
 in olden days a work ought to have a salutation or a benediction at its  
 commencement. This is the traditional मङ्गल (Vide {मङ्गलदीपनि हि शस्त्राणि  
 प्रथमं वीरपुरुषकानि च नवन्ति भायुन्तुस्यकानि च । अथतारथ निदाथां यथा स्युरिति- from  
 the महाभाष्य of पञ्चरत्न and 'ननु महात्सव वतव्यत्वे किं प्रमापयति च । न । शिष्टाचार  
 पुनित्युक्तेन प्रमापयति । समाप्तिसामो मङ्गलमाचरेत् । इति श्री } from षडम्भट्ट's टीका  
 on his नरसंहार It need be added that these considerations about the  
 need for a मङ्गल being there at the commencement of works were not  
 confined to scientific treatises only \* In works of art, महाकाव्य like  
 the रघुवंश etc and plays like the शकुन्तल etc., we get मङ्गल-मक verses such



as 'वागर्थविव सप्तकौ वागर्थप्रतिपत्तये । जगत विनरौ वन्दे पार्वतीपरमेश्वरौ ॥' which is a  
 नमस्क्रिया and 'या सृष्टि स्रष्टुराणा वहति विधिहुन या हविर्वा च हारी ये द्वे काल विष्ट  
 श्रुतिविषयगुणा वा स्थिता व्याप्य विश्वम् । यामाहुः सवकीरप्रकृतिरिति यथा प्राणिन प्रकृत्य  
 प्रत्यक्षाभि प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीज ॥' which is an आर्ग्यवचन showing  
 that the audience be protected by Lord Śiva possessed of eight  
 concrete forms)

मद् नारायण who is well aware of this need for a मङ्गल supplies the  
 same in the form of the three verses वैष्णोसहार I, 1-3 These therefore  
 constitute what is technically known as the नान्दी explained as नान्दी  
देवता अस्याम् अनुयायि as it was a praise of the divinities that the नान्दी  
 consisted of and praise is liked by the divinities Divinities liked by,  
 who have conceived them are delighted to hear themselves praised or  
 glorified. The नाट्यशास्त्र lays down at V, 98 मूत्रपर पेटेन मध्यम स्वरमिति ।  
 नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलङ्कानाम् ॥ The नान्दी in this play can be regarded as  
 being द्वादशपदा or as consisting of twelve padas where a pada is to be  
 understood as being a quarter of a verse according to श्लोकपाद पदं केशि  
 सुपुतिङन्तमधारे । परेशान्तरविवेकस्वरूप पदमूचिरे । from the न टवप्रदाय To proceed  
 to the मङ्गल or नान्दी of the वैष्णोसहारम्

(1) Construe निषिद्धे अपि पद्मि मधुकरे तुलितमवरन्द, मभिरमुगुल [अङ्ग] १  
 इन्दो करे अन्त द्युरित इव [इत्यमान], हरिचरणयो प्रवीण, त्रय पुष्पाणाम् अञ्जलि २  
 सद्य मयनसुभगा न सिद्धि विद्यत्ताम् । (अङ्गरिणी)

In the verse there is a pious wish that is expressed let the  
 cavityful of flowers (पुष्पाणाम् अञ्जलि a Sanskritism for पुष्पपूजा अञ्जलि  
 अञ्जलि ३३ signifies the two hands folded together so as to form a cavity  
 about to be strewn (प्रकीर्ण m. p. p. of प्र+कृ to strew, scatter ३३  
 idiomatically in the sense of प्रवीणमण, which will in the mixed  
 future be strewn) at the feet of Hari the Viṇu bring about (निर्दि  
 from विन्धा) our [i. e. the actors'] success (निर्दि) which would be  
 delightful (सुभगा) to the eyes (नयन) of this (अस्य) house (मम) . It  
 means that the verse expresses the wish that as a result of offering  
 flowers at the feet of Viṇu the actors should be in a position to go  
 out triumphant in their undertaking viz staging the play (क  
 This success is sure to prove very attractive and therefore delo  
 to the eyes of the audience (मम house, auditorium, metaphorical  
 means the प्रेक्षकसमूह that had gathered for witnessing the perform-

of the play ) In lines 1 and 2, there are adjectives qualifying the अञ्जलि ( of flowers ), the subject of the sentence. It has the *honey* in it (मकरन्द) stirred ( or disturbed, तुलित ) by the bees ( मधुकरै ) lit ' makers ' i.e. *collectors* of honey, even when (अपि) they were warded off ( निषिद्धै--inst. plural of निषिद्ध p p p of नि+मिष् to ward off, remove ) As the flowers were to be offered as a पूजाद्रव्य to the divinity Hari, it was necessary that none was allowed to enjoy the पूजाद्रव्य before it was strewn on the feet of the divinity As the bees however, were attracted by the sweetness of the honey in the flowers, they settled again and again on them and succeeded in stirring the honey in them, if not actually sucking it. The anxiety on the part of the actors that bees were not allowed to taste the honey is only natural But equally natural and irresistible is the attraction the bees have for the honey Thus repeated attempts at sending the bees away were of very little avail The honey in the flowers was stirred. In line 2 the main word is ममिन्नमुकुलः i.e. ममिन्नानि मुकुलानि यस्मिन् स ( बहु० ) The cavityful of flowers had the buds in them fully opened up (स+मिन्न lit broken well ) It is this circumstance that *incidentally* accounts for the bees being irresistibly drawn to the honey in the flowers. If the flowers were not fully opened, it would have been difficult, if not impossible for the bees to disturb the honey भट्ट नारायण indulges in a fancy and helps the readers understand why the buds from the flowers got themselves fully opened. They were *as it were* (इव) touched ( छुत्तित lit. cut ) from within (अन्त ) by the rays of the moon. It is thus evident that the flowers are conceived as having belonged to a चन्द्रविनायी group. Contact of the rays of the moon was enough for the buds to open This led to a free play of the rays in the interior portion of the flowers. The dramatist fancies that the buds thus having been touched from within by the rays of the moon was the cause of their being fully opened (ममिन्न) The variety of उपेक्षा contained in the verse is thus हेतुत्प्रेक्षा This appears to be the easiest way of understanding line 2 ममिन्नानि मिश्रितानि मुकुलानि यस्मिन् स is an alternative way of explaining the compound ममिन्नमुकुल which would mean having buds intermixed (ममिन्न=मिश्रित) with them ( i.e. the cavityful of flowers ) There is one more interpretation that is proposed according to which line 2 brings out that the honeyed filaments in the flowers are fancied to be the ambrosial rays of the moon One serious objection against the interpretation is that

the dramatist does not use any word (such as विमलन्तु or बेसर etc) signifying the filament nor does he use the word सुधाशु for the purpose of referring to the moon. In the absence of either of the two words, this interpretation appears to be much too strained. इव is one of the words which reveal the presence of an उत्प्रेक्षा as is brought out by इच्छन् in 'मन्ये शक्रे ध्रुव प्रायो नूनमित्येवनादिभिः । उत्प्रेक्षा व्यज्यते शब्दरिवशब्दोऽपि तादृशः । One of the conditions that the नन्दी is expected to fulfil is that it should refer to the moon- 'कौरिन्दारन्तश्चुरित ' achieves this purpose श्रीकौर्मि is an instance of आदिकर्मणि निष्ठा वकन्या' in the translation of verse 1, after 'touched, (*churita* lit, cut) may be added the words 'from within (*antare*)'

As all that had to be said on behalf of the actors is not over with the end of वे० I, 1, अपि च (and also' or 'moreover') introduces something more.

(2) Construe: कालिन्याः पुलिनेषु केलिकुपिता, रासे रसम् उत्सृज्य गच्छन्तीम्, अधु-  
कतुषा राधिकाम् अनुगच्छतः तत्रपादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः प्रमत्तदयितदृश्य  
कंसद्विषः अधुष्णः अनुनयः व० पुष्णान्तु । (शादूलविकीडितम्)

The verse expresses a wish that the conciliation (अनुनय) on the part of Kṛṣṇa (कंसद्विष lit. of the hater of Kamsa) which became successful अधुष्णः = न क्षुणः where क्षुण is the p. p. p. from क्षृ to be pounded, trampled down, thus अधुष्णी- not- trampled down i. e. successful) should help the spectators (व०=युष्मान् : i. प्रेक्षकान्) to prosper. The story of the *anunaya* is this. On the sandy bank (पुलिन) of the Yamunā (कालिन्दी), Kṛṣṇa, Rādhā and presumably other Gopīs were enjoying the wellknown *raja*-dance (रास is called so because it gives an amount of *rasa* or delight). Suddenly Rādhā became angry (कुपिता) in the midst of the sport (क्रीडा). Though the cause of her anger has not been stated in the verse it can be inferred that Rādhā thought that, Kṛṣṇa showed more attention to some other Gopī. Rādhā, therefore, gave up all delight (*rasa*) in the dance and began going away (गच्छन्ती) from the scene of the *rajanṛtya*, with her eyes bedimmed (अधुभिः कतुषाम् अधुकतुषाम्—lit. her 'who was soiled by tears') by tears. Kṛṣṇa was quick to realise the seriousness of the situation. He lost not a moment in following (अनुगच्छतः) Rādhā close upon her heels. As he followed her, he planted (निवेशित) his feet (पद) on the imprints (प्रतिमाः lit. images) of Rādhā's (तस्याः=राधायाः) feet and as

Kṛṣṇa's feet came in contact with those portions of the sandy bank on which marks of Rādhā's feet were left. Kṛṣṇa had his hair standing on the end (उद्भूता रोमं कशाना उगति यस्य न — वदु० — तस्य उद्भूतरानादले ) out of sheer joy of having touched what Rādhā had touched. Evidently Rādhā was attentive enough to see this change in the form of horripilation that had come over Kṛṣṇa. The रानीगति was proof positive that Kṛṣṇa loved her most sincerely. Rādhā's *kopa* vanished into thin air. Pleased at heart (प्रसन्न) she looked at Kṛṣṇa. The look was significant. It brought out that Rādhā had accepted the अनुनय on the part of Kṛṣṇa. Thus was Kṛṣṇa's effort to win over Rādhā his दमिना i.e. his conciliation altogether successful. The dramatist wishes that this successful conciliation of Kṛṣṇa's should help the audience prosper (वपुष्पु— may nourish you ). The epithet कन्नाडद् has a reference to the story of कण्व whom his maternal uncle कंस regarded as his mortal enemy and tried to destroy in ways more than one. Kṛṣṇa however, was more than a match to कंस who was ultimately dragged down from the throne and killed by him. Destruction of the wicked is the very purpose of the incarnation of the Highest as is brought out by the wellknown verses from the Bhagavadgīta वदा वदा द्विधनस्य स्नानमेवति नरेन । अमुन्वानिनवनस्य तदत्मानं सुतान्दहन । परिप्राय सूनो विनशाव च दुष्टानाम् यमस्यवनयाव मभवामि यु युगे ॥—ना० IV 17 18 That Kamsa had been very wicked to his own sister Devakī is patent for the former had put as many as six of Devakī's children to death.

As महेन्द्ररायण had a दक्षदशना नन्दा in view, he introduces the 3rd verse constituting the same by another अपिच ( or ' moreover or and also )

(३) Con<sup>strue</sup>. नयपुराह्न इत्या सपन ईष्ट अनुरीमि किम इति भवात् सम्भ्रानात् च (७ट.) गन्तानलक्षनारै श्रुपिभि सस्यण च (इष्ट.) विष्णुना सात्मन (मत्ता इष्ट.) दवाते मस्य् भाकृत्य उपशमितवधुम्भ्रने सार्वे (सामि इष्ट.) श्वतामि सुनन्द (इष्ट.) धूरति युष्मान् पालु । (सिधरा)

(देवी-पार्वती) Pārvatī, as was only natural, S'iva was looked at with love (प्रेणा सहित तथा स्यात् तथा सप्रेम) The three cities fashioned out of gold, silver and iron, situated in the sky, air and on the earth respectively, which the three sons of तारक called तारकाक्ष, कमलाक्ष and विद्युन्मालिन् had secured from ब्रह्मदेव by propitiating him with austerities, were made by them a great source of harassment to the world. They used to wander here and there in the three movable cities. None else except S'iva was equal to the task of putting an end to the torment of the people. Requested by the gods he burnt the three cities along with their masters. The day on which this happened is even now celebrated annually by the Hindus. It is known as the त्रिपुरी-पौर्णिमा and falls on the 15th day of the bright half of the month of कर्तिक when special illuminations are arranged for to commemorate the victory S'iva had secured over the three demons. That Pārvatī should have looked at S'iva who had thus achieved what none else could, with affection, need cause no surprise. Quite contrary was the re-action of the demonesses to the achievement of S'iva. They were all full of apprehension and confusion. It was with these two feelings that they looked at S'iva wondering 'what is this ( किम् इति ) ?' Sages—or persons with a prophetic vision ( ऋषि. दर्शनात् ), having their inner principle ( अन्तस्त्वत् ) i. e. their soul as their strength ( सारः बलम् ), looked at S'iva's doing with pity. The समस्त्वत् of the ऋषि is to be understood as having been two-fold. That S'iva should have been compelled to undertake a destructive mission made them pity the Lord himself. That the demons had their days numbered, that Nemesis was soon to claim them as its victims made the sages have pity on them too. It is clear that from the philosophical heights which the ऋषि had reached, with s'ama as the highest value from their point of view, they had a feeling of pity ( करुणा ) for either S'iva as well as the demons. The demons themselves, however, were neither frightened nor filled with remorse. Brave that they were ( देववीरैः देव्यानां देवेषु वा वीरैः— where देव son of दिति the mother of demons ) they dragged their weapons ( such as swords out of their sheaths ) and having caused the confusion or flurry ( सभ्रम ) among their wives ( कथु ) to be allayed ( उपशान्त ), they looked at S'iva with pride ( मगर्भे. idiomatically is having the same force as मगर्भम् which grammatically is an adverb ). Divine beings in general ( देवता = देवा एव in keeping with ' देवास्तम्' वा. 5, 4, 27 where the

affix क् is added to words without changing their meaning) were mightily pleased at the end that Ś'iva had put to the trouble-makers whose activities affected all the three worlds. They, therefore, looked at the Lord with delight (सानन्दम्). Viṣṇu is one of the divinities. His re-action is specially set forth in a separate clause 'विष्णुना सस्मितेन'. The dramatist who has devoted two of his three verses constituting the nandī of the play to विष्णु ( vide इरिवरणयो प्रकीर्णः अङ्गलि . verse 1 and कन्दद्विप अनुनयः वः पुष्पात्तु verse 2, above ), it need hardly be stated, is a Varṇava or devotee of Viṣṇu. While glorifying the feat that was accomplished by Lord Ś'iva, it is not in the least surprising, that he should have tried to bring out the superiority of his इष्ट देवता. This explains विष्णुना सस्मितेन. Unlike others who looked at शिव with affection, fear, pity etc., विष्णु looked at him with a smile. The smile is one of superiority. Viṣṇu according to the dramatist was amused that Ś'iva should have made so much of a fuss of the destruction of the three cities of Maya. The clause illustrates very well the ascription of the devotee's feelings to the divinities. The latter many a time are what they are made to be by their sectarian followers. To a philosopher who knows त्रिमूर्ति to be the embodiment of the three aspects of the Highest—उत्पत्ति (महा), स्थिति (विष्णु) and लय or स्थार (महेश)—भट्टनारायण's description of सांख्य विष्णु would be equally amusing. No wonder that such a person would emulate भट्टनारायण's विष्णु on having read this clause ('विष्णुना सस्मितेन'). The verse is a fine instance of the अर्थालङ्कार known as उल्लेख and defined by विश्वनाथ at माहित्यदर्पण X, 37 as follows: क्वचिद् भेदाद् गृहीतृणां विषयाणां तथा क्वचिज्/पृकस्यानेकधोल्लेखः यः स उल्लेख उच्यते ॥

There are alternative explanations of the compound शान्तान्तस्त्वमारि that have been proposed. (२) शान्तः । e. शमवत् यद् अभ्यन्तरं तेन तत्त्वम् अनारोपितहृद्यमारिः बलं येषां तैः । e. by those possessed of genuine strength on account of their mind, full of peace, also (3) शान्तं अन्तरत्त्वसारः देशाय those whose strength or force of mind has been curbed and (4) शान्ता च तैः अन्तस्त्वमारिः । e. composed and firm in (meditating upon) the inner essence । e. Brahman.

With the line सानन्दं देवताभिः पूजतिः पातु युष्मान् (I.4d) the nandī of the play is over. And hence the stage direction which follows the line immediately । i. e., नान्यत्ते । e. 'at the end of the benediction'. Among other things that a nandī is expected to do, giving an idea beforehand

when the latter were 'नयेव निदता' to adopt a phrase of the भगवद्गीता i. e. 'killed by the Lord Himself', while भीमसेन had become a 'निमित्तमात्रम्'.

In some editions, instead of these three stanzas, there are the following three that are given as the नान्दी of the play (vide Kedara Nath Tarkaratna's edition) with the remark पाठान्तरे नान्दी:

जयति न नाभिरगता म्वनाभिरभ्रोद्भवज्जगद्गीतम् ।

दानोदरो निवीदरगद्धरनिश्चितजगदण्डः ॥१॥

अपि च जयति न भगवान् कृष्णः श्रेते य. शेवभोगशय्यायाम् ।

मध्येपयः पयोश्चपर इवाम्भोनिधिः कृष्णः ॥ २॥

अपि च उत्तिष्ठन्त्या रतान्ते नरनुरगपती पाणिनिकेन कृत्वा

इत्था चान्येन वाम्ने विगञ्जिकवरीभारमसे वहन्नाः ।

नृचम्पकाल्कान्तिद्विगुणितनुरतप्रीतिना शीरिणा वः ।

शय्यामाकिङ्कम्य नील वपुरल्लम्पनद्राड् लक्ष्म्या पुनानु ॥ ३ ॥

As is obvious the last verse is describing unabashedly the amorous sport of Viṣṇu and Laxmī and one wonders whether it deserves inclusion in a set of verses intended to be a मन्त्रल. It dismisses itself and the first two verses also suffer because of the company they keep. As only a solitary edition of the Venīsaṁhāra gives these verses, no more attention need be paid to them.

The question who recites the three verses constituting the नान्दी is well worth considering. It is interesting to see that the word सूत्रधार. occurs after the stage direction (नान्दन्ते). Who was it then that recited the नान्दी? It has been pointed out on the basis of old works dealing with the नाट्यशास्त्र that long long ago the practice was to stage what was called a पूर्वरङ्ग before staging the play proper. This was quite an elaborate affair. Subsequently this came to be dropped except for the नान्दी part which is the only remnant of the पूर्वरङ्ग. This पूर्वरङ्ग was managed by the सूत्रधार and his lieutenants (अनुगत). After that was over, another person just similar to the सूत्रधार and called स्यापक used to enter and set the play proper going. (Vide —श्वश्रु वा चतुरश्र वा शुभ्र चित्रमयापि वा प्रमुच्य रक्षाश्रितमिसूत्रधारः महानुग. and प्रमुच्य विभिन्नेषु पूर्वरङ्ग प्रयागताः स्यापकः प्रविशेत्तत्र सूत्रधारमुपाहृति. । नाट्य शास्त्र and पूर्वरङ्ग विधायार्ता सूत्रधारं निवर्तते । प्रविश्य स्यापकस्तत्र काव्यमास्थापयेत्तत्र. । साहित्यदर्पणः. It is evident, however, that in course of time the पूर्वरङ्ग but for its नान्दी part, was dispensed with and therefore the सूत्रधार

could himself recite the नान्दी, there being thus no need for a स्थापक entering on the stage for the purpose विश्वनाथ refers to this in his साहित्यदर्पण 'इदानीं पूर्ववद्गत्य सम्यक्प्रयोगभावादेक एव सूत्रधारः सत्र प्रयोज्यतीति चवहार' Thus though the word सूत्रधार does not precede the नान्दी it has to be understood that it is he who recites the benediction. The peculiarly religious view-point of Hindus in olden times that nothing ought to precede the मङ्गल, [which latter, therefore, cannot be given a second place on any account], must have been responsible for all dramatists retaining just the नान्दी from the पूर्ववद्गत, for giving the text of the नान्दी first, then the stage direction (नान्दन्ते) and even after this latter the term 'सूत्रधार' मङ्गल is sacred. It must be given the first place. And so the name of the सूत्रधार who recites it too came to be written as a rule after the text of the नान्दी and the stage direction नान्दन्ते. There can, however, be no doubt that the सूत्रधार himself recited the नान्दी. Bharata's dictum given in the नाट्यशास्त्र is (सूत्रधारः पञ्चत्र मध्यम स्वरमाश्रित नान्दीं पदैर्गदशभिर्द्वाभिराप्यल्लवृताम्) This is a very interesting example of the working of the religious feeling of a people influencing the procedure of the presentation of a work of art. (The मङ्गलगायक is mentioned only after the text of the मङ्गल has been given)

It need hardly be added that 'दरिचरणये अजलि' is नमस्त्रिदालक but 'अस्य मद्रस नयनसुभगा सिद्धिं विधत्ताम्' is आशीर्वादालक (Verse 1) that वन्दिष्य अक्षुण्ण अनुनय व पुष्पात् (Verse 2) as well as पूजति युष्मान् पातु (Verse 3) contain in them an आशीर्वाद. Unlike the अष्टपदा नान्दी of the उत्तररामचरित where पद is understood in its literal sense of a word, or the अष्टपदा नान्दी of the शाकुन्तल where पद is taken to signify 'half of a line', the नान्दी of the देवीसहस्रनाम is द्वादशपदा where पद is taken to mean a line. Each verse consists of four lines. There are three such verses. Thus  $4 \times 3 = 12$  (There are four kinds of नान्दी as indicated by विश्वनाथ in the साहित्यदर्पण (1) नमस्त्रुति (2) माङ्गलिकी (3) आशी and (4) पत्रावली. This last is defined as वाच्यार्थीञ्जरीवता शकुरदिपदान्विता । मयुक्ता चन्द्रपदान्या पत्रावत्यभिधीयते । As pointed out above there is the germ or suggestion of the plot in the नान्दी, पूजति = शकुर (verse 3 'पूजति. पातु युष्मान् ।') 'करिन्दोरन्तम्युरित' (verse 1) refers to the moon, 'सभिन्नमुकुल पुष्पान्जलि' can be taken to have a lotus or two in it and thus the present नान्दी is an example of the पत्रावली type.

सूत्रधार — lit, 'one who holds the thread' is the stage-manager

Read नाट्योपस्थादीनि सूत्राण्यभिधीयते । मूर्धा धारयतीत्यर्थे सूत्रधारे निगद्यते ॥ आसूत्रयन्



शुगान् नेतुं क्वैरपि न वस्तुन । रङ्गप्रसाधनप्रौढः सूत्रधार इवोदितः । नाट्यस्य यदनुष्ठानं तत् सूत्रि  
 स्वात्मवीर्यकम् । रङ्गदेवतपूनाङ्गुलसूत्रधार उदीरितः ॥ or again वतनीयक्याम्नां प्रथमं येन  
 सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः म उच्यते ॥

'अल्पनिविस्त्रेण' literally means 'enough of prolixity'. Either this or its equivalent 'अल्पनिप्रसङ्गेन' is put into the mouth of almost every यत्धार in Sanskrit plays. In the light of what has been stated above regarding the पूर्वरङ्ग which in ancient days used to be very elaborate and which had to be completed before commencing the staging of the play proper 'the propriety of अल्पनिविस्त्रेण' or 'अल्पनिप्रसङ्गेन' can very well be understood. When the पूर्वरङ्ग was carried out in all its details there was certainly all propriety in the सूत्रधार's observation as he could well infer the impatience of some if not a majority of the spectators at the preliminaries themselves taking so long a time. But subsequently only the नान्दी was retained from the whole of the पूर्वरङ्ग and yet 'अल्पनिप्रसङ्गेन' or 'अल्पनिविस्त्रेण' was not dispensed with. This is an instance of how form or उच्चार gets an importance far out of proportion with what it merits. Even after a mere अष्टदा नान्दी, 'अल्पनिप्रसङ्गेन' sounds very strange and yet Sanskrit poets did not care to even modify it. [Plays written in modern Indian languages and particularly such of them as one modelled on the pattern of English or French plays have altogether dispensed with यत्धार, नान्दी, पारिपाशिक etc.]

I (4) Construe- यः श्रवणाञ्जलिपुटपेव भारताख्यम् अमृतं कृतवान् तम् अरागम् अकृष्णं कृष्णद्वैपायनम् अहं घन्दे । (आर्या)

भट्टनारायण is making the सूत्रधार his mouth piece and expressing his sense of veneration for the author of the Mahabhārata, on which he has drawn for the plot (वस्तु) of his play. "I salute", says he "that Krishna Dvāpāyana, without colour (अरागम्) and not dark (अकृष्णम्) who composed (कृतवान्) the nectar called Bhārata worth being drunk by the hollow of hands (अञ्जलिपुट) in the form of the ears" It is necessary to add that both कृष्ण and द्वैपायन are names of the celebrated author, according to tradition, of the Mahabhārata. Though भट्टनारायण uses the word भारताख्यम् and not 'महाभारताख्यम्' evidently he means 'महाभारताख्यम्', 'महा' having been dropped for two reasons- (1) even without the 'महा' part, भारत by itself can be understood as referring to the great national epic dealing with the Kaurava-Pāṇḍava conflict (2) metrical exigency does not permit the

inclusion of the first two syllables 'महा' as that word unnecessarily increases the number of matras by three. The name कृष्ण used of व्यास brings out the sage's swarthy complexion. The name द्वैपायन refers to the fact that he was one who had an island as the place of his birth literally 'abode' (अवनम्) द्वीपम् अवनम् यस्य स द्वीपायन, द्वीपायन द्वैपायन । This refers to the fact that मत्स्यगन्गा alias गन्वती alias वाहनगन्गा alias मत्स्यवती who had a son from the sage पराशर left him on an island [and as per terms of union she had her virginity restored to her by the sage who was possessed of miraculous powers] Vide 'जज्ञेन वमुनाद्वीपे पाराशर्यं स वीर्यवान् । ' न्यस्तो द्वीपे स यद्वत् । तस्माद् द्वैपायन स्मृत ।'

The *almākara* in the verse is well worthy of being carefully understood. भारतारव्यम् अमृतम् is practically the same as भारतामृतम् । e भारतम् एव अमृतम्. This is a रूपक. This gives rise to another रूपक अत्रलिपुः or पुत्रम् तेन पेयम्. This thus constitutes an instance of the परपरित रूपक defined by मम्मट as नियताराधणोपाय स्यादारोप परस्य य । तत्र परपरितम्. (X 9) अत्रण and अराग are adjectives qualifying कृष्णद्वैपायन and containing an instance of the विरोधानाम अलंकार in them. व्यास was कृष्ण by complexion and also so called. But the dramatist says he was अ-कृष्ण = न कृष्ण = not under the influence of the 'tamas' element. Similarly अराग literally means 'not having any complexion'. But actually व्यास had a complexion viz the dark one. The विरोध is explained by understanding अराग as being equal to 'not under the influence of the *rajas* quality or element according to the *Saṁkhyas*. It is another way of saying that Vyāsa was beyond the influence of both *rajas* and *tamas* i. e. he was ever firm in the *sattva* element ( Cf. नित्य-पुत्रम् 'निर्योग्य' of the भगवद्गीता, itself a part of the महाभारत of व्यास ) Thus the विरोध between अराग (having no complexion) and the dark complexion व्यास had is explained away by equating अरागम् with रजोगुणमुक्तम्. Likewise the contradiction between अकृष्णम् (not कृष्ण) and 'कृष्णम्' (व्यास's other name) is explained away by taking न कृष्ण -तमोगुणविहीनम्. Thus this part of the verse is an example of विरोध defined by मम्मट विरोध सोऽविराडपि विरुद्धत्वेन यद्वत् । काव्यप्रकाश X Regarding कृष्ण being another name of व्यास read 'यो व्यस्य वेदाश्चतुरो तपसा भगवानृषि । सर्वं व्यासत्वमापते कृष्णव्यान् कृष्णत्वमेव च ॥ verse 36, chapter 114, आदिपर्व. The reading अरागनकृष्ण is to be rejected as it is void of this चमकृति of विरोध. Besides अराग रजोगुणव्यापरोदान implies कृष्णारादित्य. Immediately after hav-

ing recited I, †, the सूत्रधर looks all around, obviously as he wants to address the members—leading ones of course among them (अङ्गैः) of the assembly (परिषद्-पत्निः भेदन्ति अन्वयान् इति परिषद् f.) परिषदङ्गैः as well as पत्निः are forms of the vocative plural (though pronouns generally have no forms of vocative)—O your honours, the leading ones in the assembly! 'अग्रगण्यतां वा नर्तानि अङ्गैः।' according to 'पुराग्रतोऽप्यु नर्त.' पा० 3, 2, 18, अङ्गैः literally would mean one who moves ahead (of others), therefore, leading, prominent, विज्ञापन worthy of being caused to be known, worth being conveyed as a request. वः अस्मान् of us, on our part i. e. on that of the सूत्रधर and his assistants, the नट्स who are going to stage the play.

(5) Construe: पृथः काव्यबन्धः अपरः कुसुमाञ्जलिं च अग्रं प्रकीर्यते । मधुलिङ्गः मधुविन्दन् च विरलान् अपि गुणलेशान् भजत । (आदां)

The Sutrādhāra says 'Here (पृथ) a poetical composition (काव्यबन्धः) is being spread or better, strewn (प्रकीर्यते passive 3rd person singular, form प्र + कृ) at this place (आ) (i. e. before you, oh spectators!) (a poetic composition) which is like another cavityful (अञ्जलि.) of flowers (कुसुमाञ्जलिं), Do you resort to (भजत) i. e. appreciate bits (लेशान्) of (literary) excellence or merit (गुण), even though (अपि) they be sparse (विरलान्) i. e. few and far between, just as bees (मधुलिङ्गः nomi. plural of मधुलिङ्ग m. lit. one who licks, here, sucks honey) [resort to, enjoy, appreciate] drops of honey (मधुविन्दन्) though they be very few [in the flowers over which the bees hover].

विनीतता or modesty is a characteristic of the really learned and भट्टनारायण is one of those Sanskrit writers who were possessed of it in ample measure, such as कालिदास who also says, of course having in a like manner made his स्तुति his mouthpiece, 'आ परितोषाद्दिवा न साधु मन्ये प्रयोगविज्ञानम्' बल्लवदपि शिक्षितानामात्मन्यप्रत्यय चेतः । That भट्टनारायण does not claim much for himself is evident. He uses the term गुणलेशान् and even these latter, he says, may be विरल. Genuine रत्निकs, however, are sure to make the most of it. The गुणप्राप्तता of the audience too is often referred to by Sanskrit writers. Cf 'परिणश्येषा गुणप्राहिणी' in श्रीहर्षे's पियदाशिका I, 3 (a). A नाटक is दृश्य काव्य according to Sanskrit साहित्यशास्त्र. Thus भट्टनारायण is right in referring to the वेणीसहार as a काव्यरत्नः. Vide 'काव्येषु नाटक रम्य तत्र रम्या शकुन्तला'.

1, 5, 7-3 is an important passage as it gives us some very useful information about the author. The name of the author is भट्टनारायण. The compound कविमृगराजलक्ष्मणः is best understood as conveying 'of one who has the distinctive emblem (लक्ष्मणः, literally characteristic, mark, feature, trait) 'कविमृगराज' is an instance of the उपमानोत्तरपद-कर्मधारय compound. It can be dissolved as कविः मृगराज इव i. e. a poet who is like a lion. Now words such as केसरी, सिंह, व्याघ्र are used at the end of compounds to convey 'the best of a class'. Thus पुलक्याघ्र, नक्षत्रमरी etc. Among learned men or literary artists (कविषु कविर्ना वा) भट्टनारायण was the most eminent. Therefore his title, or उपाधि 'कविमृगराज'. The reading 'कविमृगराजलक्ष्मणः' comes to the same thing in point of meaning. Even to-day such titles are conferred on persons who attain eminence in the field of learning. For example वेदान्तदासीन, तर्कतीर्थ etc. are उपाधिस bestowed on those who are expert in expounding the Vedānta or the Tarka (logic) etc., There are some who think that मृगराज = सिंह and लक्ष्मण = उपनाम. They, therefore, are of the opinion that भट्टनारायण's surname was सिंह (as there are many families having that surname in Bengal to-day) But surnames cannot thus be paraphrased. This explains a difficulty which is only imaginary viz., how can भट्ट used of a learned नाटकज्ञ and सिंह the surname of a क्षत्रिय family go together. For, as pointed out 'सिंह' cannot be paraphrased, if it were a surname. Surnames have to be retained as they are. Under these circumstances it is idle to venture an explanation such as मृगेण शशेन शोभन्ने इति मृगराजः = द्विवराः or like मृगराजस्य इव लक्ष्मणस्य i. e. one having a characteristic like that of a lion viz his mane

(जटा) and further adding that भट्टनारायण was well versed in the जटापाठ of the Veda texts, where अग्निम् ईडे would be recited as अग्निम् ईडे, ईडेऽग्निम्, अग्निम् ईडे. It is clear that लक्ष्म (like लान्छन on some occasion,) means a special mark, a title, an उपाधि भट्टनारायण had thus the title कविप्रगृहान 'the best among poets' bestowed on him by some king, who must have been his patron.

'भट्टनारायणस्य कृतिं वेगाम्हारम्' is a reading which presents no such difficulty as the one raised by भट्टनारायणस्य अभिनवकृतिं वेणीमहारम्, for, अभिनव a relative term would presuppose an older composition and actually no other work of Bhatta Narayana—except the Veṅgamhara—is known. "अभिनव", therefore, is better rejected.

I, 5, 2-3 तदन दीयमानमभ्यर्चये । The सूत्रधार solicits the attention of the audience out of consideration of (अनुरोध) the amount of labour (प्रयत्न) bestowed on the work by the poet, or out of their high regard (नीरव) for the plot consisting of a lofty story उदात्ता च अमो कथा च उदात्तकथा सा एव वस्तु (plot) उदात्तकथावस्तु or तस्य वस्तुन गौरवान्. There is an alternative explanation which is proposed viz., 'उदात्त एव कथाया वस्तु तस्मिन् य गौरव तस्मात्' 'out of reverence for the sublime plot of the story' (Prin Gajendragadkar). नव च तत्र नाटकं च तस्य दर्शनस्य कुतूहलात्—out of curiosity to witness a new play. The सूत्रधार says either out of consideration of the labour of the dramatist, or of that of the sublime nature of the plot, or out of curiosity to see a new play being staged, please pay attention to the performance. This shows that the dramatist is not very confident of his success. This seems to be reminiscent of Kālidāsa's प्राप्तिवु वा दक्षिण्यादथवा सप्तसुपुरुषयहुमानान् । नृगुप्त मनोभिरबहिने. क्लिप्तमियां कालिदासस्य ॥ in the विक्रमोपदेशीय I, 2

I, 5 4 (नेपथ्ये) is a stage direction which gives the readers to know that 'behind the curtain' there is some one saying what follows. 'माव' = 'Sir, This is in keeping with the rule 'सूत्रधार वदन्माव इति वै' परिपार्शिक' This latter being one who is in close vicinity (परिपार्श) with the सूत्रधार, his attendant or assistant. स्वप्ता लम्पान let haste be made let haste be made i. e. 'let no time be lost in carrying out the command of noble (मावै) विदुर—the brother of धृतराष्ट्र and पाण्डु—born of Vyāsa and a slave girl sent to him by Ambikā disguised as herself शिष्यवतन = group of actors where जन refers to all of a class! Regarding शिष्य the explanation is that शिष्य was a sage who taught others acting. All

actors are, therefore regarded as being his progeny spiritually, if not also lineally *शिशुष्व ऋषे अपत्य पुमान् शैशुः । अपरिहीयमानम्* is an adverbial expression meaning 'in a way where nothing would be abandoned न परिहीयमान किञ्चित् यस्मिन्कर्मणि यथा स्यात् तथा । i. e. very carefully, 'extremely attentively'. आतोषस्य विन्यास आतोषविन्यास । e. the systematic arrangement (विन्यास) of musical instruments of four kinds, viz ततम् or stringed, वानदम् or वनदम् or bound much as a drum सुधिरम् or wind instrument such as a वंश (cf वाम, वासरी) and धन or a solid instrument like a cymbal. The *amr* explains (तं वीणादिक वाद्यमानद मुरादिकम् । वंशादिक तु सुधिर कास्यतालादिक धनम् चतुर्विधमिदं वाद्य वादित्रातोषनामकम्) 'प्रवेशकाल' in दुषिष्ठिर's abode. It was only meet that at the hour of this arrival of the son of Devaki, *disc in hand, the actors should be ready with their instruments to celebrate his arrival* पाराशर्य = son of Parasara । e., स्वाम नामदम्ब्य is the son of जमदग्नि । e. परशुराम वृन्दारक here signifies 'the best,' formed in keeping with the वार्तिक 'दृष्टवृन्दाभ्यामारकम्' Elsewhere वृन्दारक signifies a deity भरतकुलहितकाम्यया out of a desire (काम्या) of the good of the family of भरत, for, both पाण्डव and कौरव had भरत son of दुष्यन्त as their distant ancestor. The name of the epic भारत or महाभारत too goes back to him and so does one of the names of this ancient land viz, भारतवर्ष प्रतिपन्न दोष्यम्-दूतस्य भाव येन स प्रतिपन्नदीत्य --- he who has himself (स्वयं) assumed the role of a messenger प्रस्थातु काम वस्य म प्रस्थातुकाम ---desirous of starting । e. about to start (प्रस्था) where the अनुस्वार in the infinitive is dropped in the compound according to 'तु काममतनोरपि ।' I, 5, 9-13 The सूत्रधार is 'pleased to learn that the Lord hath himself undertaken the mission' of bringing about peace between Kauravas and Pandavas सकलस्य जगत प्रभव (origination) स्थिति (maintenance) निरर्थ (i. e. प्रलय or destruction) च नेषु प्रभक्तिगुणः (i. e. by one who proves himself to be mighty) The Vedānta thought contained in तज्जलानिनि शान्त उपासीत or 'जन्माद्यस्य यत्' (वेदान्तम 1, 1 2) on being interpreted from भक्ति point of view makes the Lord the source, the resort and the culmination of the entire (मकल) universe (अग्न) lit whatever moves crookedly) आहव (शुद्ध) स ष्व कल्पान्त (universal destruction) तत्र अनल (अग्नि) तस्य प्रशम (extinguishing) तस्य हेतु तेन The अनुप्रास in स्वयं सधिकारिणा कसारिणा is not a matter of accident. The dramatist deliberately has brought the two words together to secure a jangling effect of sound. तत्र किमिति न ?—'Then why not (begin) । e. by all means begin! कुशीलवा =actors, originally wandering minstrels like कुश and लव who sang the Ramāyana which was taught to them

by वल्मीकि himself. In later times the word came to be used of actors who were regarded as having very loose morals (वृत्तिर्न शीलं येषाम् न कुशील्व्या) कुशीलं वान्ति इति वा । But भरत in his नाट्यशास्त्र seems to have nothing like this in view. Instead कुशील्व्याः is traced by him back to कुशीला. Vide 'नानाशोचिधाने प्रवेदने कुशीलेः । आशोचोऽप्यन्विगुणः यमाल कुशील्वन्मथात् ॥' Similarly 'भूमिकानिलेकाभिः-कर्षवागह्वरेष्टैः । यथाप्रवृत्ति संधानकुशाकारं कुशील्व्याः ।' in रत्नावली on the प्रतापद्वयशोभूषण. The definition of a पारिपाशिक is given as follows: "यत्पारस्व पार्श्वे यः प्रकरोति अमुना सह । काव्यार्थमूचनाकारं न भवेत् पारिपाशिकः ।"—भरत'स नाट्यशास्त्र. I, 1, 14 The पारिपाशिक whose entrance in a way has been suggested in तत्र भिमिति पारि मंगीतकम् ।' enters on the stage. मंगीतकम् is a technical term 'गीतं नृत्यं च वानं च तत्र मंगीतमुच्यते' । मंगीतमेव मंगीतकम् 'सम्यक् गीते वग्मिनः' । Evidently for a गीत or singing to be carried out properly (सम्यक्) the accompaniment of two other arts viz dancing and playing upon musical instruments was regarded as essential कतं मनवमाश्रित्य गीयतम् ।' reminds one of कान्दिनाम's 'अथ कतं पुनरनुमधिष्टं च गत्यानि ।' put into the mouth of the नदी in the प्रस्तावना of the शकुन्तल. अनु is paraphrased by ममत्. आश्रित्य replaces अधिष्ठ्य. Thus कतं मनवमाश्रित्य literally is 'having resorted to what period or season?' i. e. 'with reference to which season?' The parallelism between 'नेन्दिनमेव तावदविरप्रकृत . ' (शकुन्तल) and I, 1, 15 ननुनुमेव तावच्चन्द्रानव... ' etc too is what one who runs can read. चन्द्रानतेन ( moonlight ) नक्षत्रैः ( constellations ) ग्रहैः ( planets ) शौचैः ( herons ) श्वैः ( swans ) सप्तच्छदेः ( Saptacchada flowers ) कुन्दैः ( night-blooming lotuses ) पुण्डरीकैः ( white lotuses ) काण्डमुमुनां पराणैः ( pollen ) च पत्रलिपि रिशो मण्डल ( चक्रम्- समूह इति यावत् ) यस्मिन् सः तन् गरत्नयम् आश्रित्य—a very fine theme for the song to be rendered by the पारिपाशिक along with the कुशील्व्यः indeed. स्वादु जलं येषां ते स्वादुजलाः, स्वादुजला जलानाम् आशया- यस्मिन् सः तन् स्वादुजलजलाशयम् ( the autumnal season शरत्नयम् acc. sing ) in which the reservoirs of water are full of sweet water. प्रवर्त्यमान् passive 3rd person sing of the causal of प्रवृत्त let ( मंगीतक ) be started. 'तथा ह्यस्या शरदि' is a copy of ' शरदि हि ' from the शकुन्तल. चन्द्रस्य आनयः means the moon's light though originally आनयः= the light full of heat [ of the sun ].

(6) Construe: न्यशः, मधुराणि प्रमाशिताशा मदेन्द्रारम्भाः धार्तराष्ट्राः काञ्चवदान मेदिनीशृष्टे निपतन्ति । ( आर्या )

Under the influence ( वशात् ) of the season ( काल lit period, here=season viz- the autumn ), birds with fine wings ( श्वनीं पक्षीं येषाम् न सन्ध्या ) viz the पारिपाशिक's i. e. swans with white body but dark beaks and feet ( धार्तराष्ट्रः

कैस्वेऽही वृणस्याद्मिसितच्छदे हैम ) with sweet notes ( मधुरा गिर येषां ते मधुरगिर ), who have decorated (प्रसाधिता ) the quarters (आशा यै ते); whose activities (आरंभा ) are wild (उदत lit insolent, impudent) through intoxication (मद), are falling : e. appearing on the surface of the earth (मेदिन्या पृथिव्या पृष्ठे तथे)

The verse under consideration is given as a description of the autumnal season. This latter brings about many a change in the environments of man. A very remarkable one among these noted by the dramatist, is that the पतंत्राणाम् or swans who repair to the Mānasa lake for safety during the rainy season return and descended on the ground. It is a pleasure to watch them. Their wings are beautiful. Their notes are delightful. They adorn the quarters. All their activities are full of vigour through intoxication (or excess of joy). For the swans repairing to the Manasa lake during वर्षा vide Kālidāsa's मेघदूतम्-(पूर्वमेघ) verse 12 (p 11-our edition) 'कर्तुं यच्च प्रभवति महीमुच्छिद्यलौभात्पत्रां, तच्छ्रुत्वा ते ध्रुवणमुभयं गर्विते मानसोत्का भा वेष्टासाद्भिर्विष्णुयच्छेदपाथेयवन्त, सप्तस्यन्ते पभसि भवतो राजहृताः सहायाः ॥' The verse however, is an instance of the अलंकार called श्लेष and there is another meaning which it conveys. The sons of धृतराष्ट्र (पतंत्राणां) fall ( : e will fall ) on the surface of the earth (मेदिनीपृष्ठे) under the influence of Death दाशयशात्-v de दाश फल्यतामदम्-गणवद्गीता-Of those who consume, I am Death. The other words in the verse are to be construed so as to suit this catastrophe that is sure to befall the sons of धृतराष्ट्र which the dramatist has suggested beforehand. Thus मत्पक्षा = having good persons on their side, or as their helpers, मधुरगिर—honey-tongued [but not necessarily well behaved on the contrary very wicked in their conduct], प्रसाधिताशा—प्रसाधिता विजिता भाशा दिश वैश्वे those by whom the quarters have been conquered मदेन (द्वेषेण गर्वेण वा) उदता आरंभा (वेष्टा) येषां those whose doings are full of insolence due to their pride. For विपतन्ति= will fall (dead) read 'वर्तमानसामीप्ये वर्तमानवद्वा—' कदा भगतोऽसि आयमागच्छामि : e अयमागमम् where present= immediate past and what is more to the point ' कदा गमिष्यसि । पथ गच्छामि गमिष्यामि वा । ' मेदिनीपृष्ठे in respect of swans signifies that they come down to the ground from the Mānasa lake, but in respect of the sons of Dhitarā tra the phrase means on the surface of the earth : e levelled down with it. As a result of their death, to dust would they return. निषणाथ the author of the साहित्यदर्पण refers to this passage as an excellent example of suggestion arising out of the double meaning power of words. He warns his readers not to mistake this as an example of श्लेष or paranomasia or simile by suggestion- ' भग चन्द्रनिषा



प्रकरणेन धार्तराष्ट्रादिद्वन्द्वामां हृष्यायथाभिधाने नियमनात् दुर्वाचनानादिरुपोऽर्थे. शब्दराशित्मूळो बलुञ्जलिः । इह च प्रकृतप्रवृत्त्याभिप्रेत्य द्वितीयाद्यस्य सूच्यतयाव विवक्षितत्वाद् उपमानो-  
पमेभावो न विवक्षित इति नोपमाञ्चनिर्ने वा श्लेषः । " I, 6, 1 The पारिपाथिक is shock-  
ed at the suggested meaning and he, therefore, says in a confusion  
'be the evil averted, be what is inauspicious be struck back.' The  
सूत्रधार loses countenance on having realised the serious nature of the  
suggestion with which his words were fraught. He hurries to explain  
that the term धार्तराष्ट्रा was used by him to refer to the swans (ईसा धार्तराष्ट्रा  
इति व्यपदिश्यन्ते when व्यपदिश्यन्ते = 'are designated') This was done with the  
desire (चाञ्छिता) of describing the autumnal season. 'मारिष' is the term of  
address to be used by the सूत्रधार when he speaks to his पारिपाथिकस (as the  
latter use the term भाव when they address the सूत्रधार) Read सूत्रधारं वदेद्मान  
quoted earlier and also 'सूत्रधारो मारिषेति' विशयात् मत्साहित्यदर्पणे VI, 147-48  
वेद्व्यम् is loss of countenance तेन सहितं सवेद्व्यम्. The सूत्रधार also attempts  
to smile सस्मितम् स्मितेन सहितं (यथा स्यात्तथा). The पारिपाथिक agrees that धार्तराष्ट्र  
is used to convey swans. But then, he can not deny that his heart qua-  
ked, to tell the truth (यत्सत्यम्), on account of the inauspicious in-  
dication of the words of the stage manager. In 1, 6, 4, 5, भट्ट नारायण  
is himself keen on suggesting the miserable end that is there in store  
for दुर्भोजन and his brothers. The सूत्रधार tries to give a different turn to  
his words. He says that when Lord Kṛṣṇa himself has undertaken the  
mission of peace everything will be all right.

(7) Construe : ऋतीणां प्रथमायुः निर्वाणैरिच्छतां पाण्डुतनयाः माध्वेन सह वन्दन्तु ।  
एतन्नशास्त्रिणुव [अथ एव] क्षतमिहा च कुट्टानजुता. स्वस्थाः भवन्तु । (वसन्ततिष्ठता)

The सूत्रधार's sympathies like those of the dramatist lie with the पाण्डवस  
In order to allay, however, the apprehension of his assistant he says  
what is calculated to reassure him. By the sons of पान्दु, with the fire  
of hostility (द्वेषम् एव दहन) put and (निर्वाणः which like निर्वाण is p p p of  
निर्वाण) by virtue of the reconciliation (म-शम - दम्भात्) of the enemies  
rejoice (तन्दन्तु) in company with माधव & c. मगधान् वृथा. And may the sons  
of the Kuru king (कुशराजपुत्रा), along with their servants (समृत्ता), be well  
as ease (सन्था नवन्तु), having got themselves attached (रक्ता = अनुरक्त)  
(to the पाण्डवस) and given them (म-शास्त्रिणुव lit caused to be secured by  
them) (their due share of) the earth (भू), and thus having put an end  
to (क्षतं lit wounded) their conflict (विषय) (with the पाण्डवस)

In point of fact, however, the सूत्रधार wants to convey (as also the

author of the play) - which he does by means of the same device of making coming events cast their shadow before with the help of the power of suggestion that words have

Let the sons of Pandu with their fire of of enmity quenched (निर्वाण) by the total destruction (प्र-शम) of the enemies, enjoy their time in company with Madhava And let the sons of the Kuru king, along with their servants, having decorated the earth with their blood (स्वनेन रक्षिणेण प्रसाधिता भू ये ते स्वतम्र पितृभुव ) and having their bodies (विमदा ) wounded (क्षता ) rest (स्वस्था भवन्तु) in the heaven (which is only a euphemism for 'let them be no more')

निर्वाणवैरदहना - (1) with fire of enmity put out or extinguished (2) with fire of enmity quenched ( by giving it its fuel )

प्रशमान् अरीणान् (1) by reconciliation of the enemies (2) by the total destruction of the enemies

स्वतम्राधितभुव - (1) attached to पाण्डव's and therefore those who have given to them their share of the earth ( 2 ) those who have decorated the earth with their own blood [spilt profusely while fighting] क्षतविमदा (1) Those who have put an end to their battle or fight (2) Those who have their bodies wounded : e destroyed (क्षत)

I, 7, As soon as the सूतार finished his explanation, from behind the curtain, are heard words, evidently very angrily uttered by some one not seen by the audience. अधिक्षेपेण सहित यथा स्वात् तथा साधिक्षेपम् reprovingly. As becomes clear from I, 8, 3-6, it is भीमसेन who is enraged and who is reproving the सूतार who said 'स्वस्था भवन्तु कुंभराजसुता सहसा ।' This explains दुरात्मन् O evil souled [wretch] वृषामङ्गलपाठक reciter of an auspicious [wish] in vain and शैब्यपापसद the lowest ( अपसीदति अपसद, वस्सुध्वावपसद, शैब्याणामपसद शैब्यपापसद) O wretched one among actors ! From the point of view of the पद्मशास्त्र the term अपसद applies to children of degrading connections. Vide मनुस्मृति \, 10 विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्दयो । वैश्यस्य वर्णे वैकस्मिन् षड्वेदोपसदा स्मृता ॥

(8) Construe - लाक्षागृहानलविधाप्रसमाप्रवेशे न प्राणेषु वित्त निचयेषु च प्रद्वय पाण्डवकभूपरिधानकेशान आकृष्य धार्तराष्ट्रा मयि जीवति स्वस्था भवन्ति (किम्)। (वस्मन्तिलका).

From the tone in which the actor playing the role of Bhīmasena utters, from behind the curtain, the words आ दुरात्मन् वृषामङ्गलपाठक इन्द्र



of her clothes in the open assembly by the wicked younger brother of the wicked Kaurava chief. Another challenge for युधिष्ठिर resulted in युधिष्ठिर losing everything as before and all the five brothers and द्रौपदी being required to stay in a forest for twelve years, besides having to stay *in cognito* for an additional period of an year. भीमसेन is recalling all these events of the past to his mind and with his heart very much embittered is he putting the question 'will the sons of the Kuru king have any peace while I am alive?' This force of the fourth line—viz., the interrogative is to be brought about by a modulation of voice. (In Sanskrit the same sentence can be altered in two ways so as to bring out an assertion (1) क्त्वा भवन्ति' as well as a rhetorical question (2) क्त्वा भवन्ति [किं] ?' The modulation necessary for bringing out this latter is known in Sanskrit साहित्यशास्त्रे technically by the name of काण्ड) and from the text of the Ven'saṁhāra it is evident that यदु नारायण was very fond of this device. Besides this verse (I, 1, 8), to cite only one more reference may be made to I, 1, 11 quoted by मध्व in his काण्डकार, III with the remark 'अन मयि न बोध तेष कुन्तु तु बोध इति काष्ठा प्रकाशते ।' I, 3, 1. As the question in I, 8d was put very sharply and emphatically the दूतवार and the पारिवारिक listened to the same—though it did not come to them all too unexpectedly. The अग्निश्रेय must have prepared them for it, in a way yet, neither could make out as soon as the question was heard as to from whither it had come I, 8, 2-3. Hence the query by the Assistant. The दूतवार looks behind and knows who is the person who has put the question to him. I, 8, 3-6. This is a graphic description of भीमसेन as the दूतवार saw him on having turned his head backwards. भीमसेन was simply intolerant (अदृष्टावाण) of peace with Kurus (कुर्सेवान) as it would result on Vāsudeva's going for the purpose. On his broad (वृद्ध) expanse of forehead (हस्तातट) there was formed a fierce (भोषण) frown (भ्रुकुटि = भ्रुकुटिमङ्ग) which acted like the trident (त्रिशूल इव आचरन्ति इति त्रिशूलप्रधाना) on the arch (राण) of Death. This arch was dreadful (दिकट) भीमसेन was consequently drinking all of them as it were (मासिन् इव न स्वांन्) by the glance he cast (इदियाणेन) at them. He was also being followed by Sabadeva. 'In this very direction doth he come, (इत एव अभिवर्तते) observed the Sūtradhāra 'it is, therefore, not proper for us to stand in his presence'. The idea is that for ought they knew, भीमसेन would make *thems* the victims of his anger. 'Let us two go away from here'—he proposes to the पारिवारिक 'safety

first' weights with both and thus with the exit of the यज्ञधार and the पारिपाशिक (निष्क्रान्तौ—the two are gone out), the प्रस्तावना or prologue of the play comes to its termination (इति प्रस्तावना)

The प्रस्तावना or prologue is thus defined by विश्वनाथ in his साहित्यदर्पण —

नृणी विदूषको वापि पारिपाशिक एव वा । यज्ञधारेण सादता म्लापे यत्र कुर्वते ।  
चित्रैर्वाचै स्वकार्योत्थे प्रस्तुताक्षेपिभिर्मिय । आमुख्य तनु विशेष नाम्ना प्रस्तावनापि सा ॥ That  
is in what is known as an आमुख or प्रस्तावना, either the नृणी, or the विदूषक,  
or the पारिपाशिक ( श्वक) as here holds a conversation with the यज्ञधार.  
In the course of the diverse passages arising out of their duty (स्वकार्योत्थे )  
i. e. having a bearing on their work, yet introducing (lit throwing in  
आक्षेपिभि) what is the matter in hand (from the point of view of the  
play wright), is achieved, the prologue known in Sanskrit as प्रस्तावना  
(प्र+स्तु to start) or आमुख (i. e. opening)

There are as many as five kinds of प्रस्तावना referred to in works on  
Sanskrit साहित्यशास्त्र They are (1) उद्घातक (2) कथोद्घातः (3) प्रयोगातिशय (4)  
प्रवक्तक and (5) अवलम्बित vide (उद्घातक कथोद्घात प्रयोगातिशयस्तथा । प्रवक्तकावलम्बित  
पञ्च प्रस्तावनाभिः) in the वेणीमहार there is the second of these five types of  
प्रस्तावना that is present It is defined as follows

यज्ञधारस्य वाक्य वा ममादायार्थमस्य वा ।

भवत् पात्रप्रवेशेन कथोद्घात म उच्यते ॥

Here the fourth line of I, 7 स्वस्था भवन्तु कुरुरानमुता सधुन्या ।' (*rather  
its meaning*) is taken up by नीमसेन who challenges the यज्ञधार 'how can  
the sons of धृतराष्ट्र be well at ease while I am yet alive ?' It is with such  
a device that the entrance of a character of the play—one of the dram  
atis personae has been effected Such a प्रस्तावना is called the कथोद्घात type  
of प्रस्तावना evidently because in it there is the उद्घात or the opening intro-  
duction of the plot (कथ) or story of the play that is thus skilfully achie-  
ved. While the readers or those in the audience are thinking about a  
passage in the mouth of the यज्ञधार, one of the important characters in  
the play makes its appearance on the stage having just picked up an  
utterance of the यज्ञधार. Rightly is this type of प्रस्तावना called by the name  
of the कथोद्घात—beginning of the story I 8, 7 marks the end of the  
प्रस्तावना After the stage direction इति प्रस्तावना as is only to be expected  
there is the stage direction 'तत्र प्रविशति कृष्ण नीमसेन as the rule is 'नाशुचि  
तस्य पात्रस्य प्रवृत्त भवेत्' नामधेय is yet in the same angry mood. He repeats

the same words आ दुर्गमन् etc upto the end of I 8 which he had uttered from behind the curtain. To a careful student of the *Vaiṣaṃhāram* this detail viz the entrance of भीमसेन on the stage before any other character is of immense importance. Śhrīdeva follows भीमसेन (who is महद्वैत अनुगम्यमान) The entrance of भीमसेन has an important bearing on the question 'who is the hero of the play?' If the dramatist assigns importance to the *first sentence to be uttered on the prastāvanā* having come to a close as it is only meet he should, that passage or sentence the dramatist is more likely to put into the mouth of a character, who according to him is *the most important* (or one of the most important) from his own view-point. In the मुद्राराक्षस, विशाखदत्त makes चाणक्य enter on the stage before any one else. It is चाणक्य who enters first on the stage shouting out 'आ क एष मयि स्थिते चाद्रुपममभिहितुमिच्छति'. In the Śaluntalā the सूत्रधार says त्वारिभ्यो गीतरागेण हारिणा प्रसभ इत । एष राजेव दुष्यन्त मारुतेष्वानिहमा॥ and then enters दुष्यन्त the hero of the play on the stage. From this it should be clear that if भीमसेन is the first from among the *dramatis personae* to enter on the stage, there is no doubt as to the intention of the dramatist viz to make it easy for his readers or spectators to understand who is the hero of his play. This key-position could simply not be assigned by the author to any one else. This person and this person only—who makes his entrance on the stage *impressively*, before any one else—must be the hero of the play. महानारायण would have been deemed a poor dramatist indeed, if he were to have assigned this place to भामदेन, even while भीमसेन from his stand point of view was say the second-best or third-best male character. For other aspects of this question vide General Introduction.

I, S 11 महद्वैत is all persuasion (अनुपमन महि वया स्वात्तया मानुषम) to appease the anger of भीमसेन. He tries to point out that the words of the actor (अनुपम=नट) were just favourable (अनुपम lit accepted acceptable) to them. And then he proceeds to point out the propriety of the wish that Pandavas should have the fire of enmity put out (as all their enemies would soon be undone). That पातराक्षस should repair to heaven also is favourable to पाण्डवस भीमसेन is however, in no mood to be appeased. He has no patience with the धर्म शिष्टा of दुर्जित and therefore in I, S 11 10 angrily reminds महद्वैत of दुर्जित's in fraction of never wishing ill to the वीरव as they are

our brothers worthy of having a treaty concluded with them'. It is evident that भीमसेन even while presenting युधिष्ठिर's view-point does not himself accept it. He wants to suggest that मद्देव too has been one of those who have ever been led by युधिष्ठिर in following a policy of भात्यनिरुध्मामान्दिष्टा 'मयेयान्ने भ्रातरो युन्नात्म ।' माम्नेन obviously must have uttered in a tone which made it abundantly clear that he was reproducing not without decision the stand point of the 'वेद्य भ्राता' not without the implication that in मद्देव the ज्येष्ठभ्राता ever had an humble follower, against this back ground and this back-ground only can 'मरोपन्' (angrily) in I, 8, 16, on the part of मद्देव be properly followed. It is clear that मद्देव has been touched to the quick. The anger too is more directed against युधिष्ठिर than भीमसेन 'Noble Sir' आर्ये he addresses माम्नेन, the proper significance of which can be understood only on the following definition of आर्ये stated as 'इत्यमरात् कर्त्तव्यमनाचरन् ।' one who 'does what ought to be done and does not do anything' he ought not to

(9) Construe: राजा निषेधना न स्यात् चेत् परे परे ह्येवगन् धृतराष्ट्रस्य तनयान् कः तव अनुजः सेवेन । [ पश्यावका ]

'Who among your younger brothers would, forgive (स्मेतेन) the sons of दुराष्ट्र, who at every step (परे परे) have acted enigmatically towards us?' is a rhetorical question, the obvious answer being 'none from among us'—i.e. neither अनुज nor नकुल nor मद्देव himself would do so. मद्देव means that like भीमसेन these three too are really very angry. But then they could not ignore the fact that युधिष्ठिर the elder brother was also the king and it was the king who was responsible for warding them off (निषेधा—from नि+धिष्—to prohibit, remove, ward off). The verse can be regarded as an instance of the पण्डित अलंकार because तव अनुजः is a माहल or मामिप्राय विशेषण or a significant adjective, मद्देव means that all the three (अनुज, नकुल and मद्देव) are simply helpless. Not that they would forgive दुराष्ट्र's sons who richly merited death, as they had shown their enmity to पाण्डवस at every step (दुराष्ट्रान् क क्षमेन has also a shade in it of वाच्यत्विद्. 'दुराष्ट्रत्व' the cause of क्षमाभाव is indirectly brought out). But then, they cannot throw to the wind's their king's command (Read 'यद्येव गुरुरन्नाक धर्मराजो महामनाः । न प्रभुः स्यात् कुलस्यास्य न वय मर्षयेमहि ।'—भीमसेन's own words in reply to दुर्योधन who asked of him whether द्रौपदी was or was not won in the पूत by the वीरवस rightly) 'प्रभु' and 'राजा' are synonyms. \*

I, 9, 1 भीमसेन, however, is in no mood either to be persuaded or to be appeased. He can not tolerate the idea of peace being made with the कौरवस (महेशाले व्रातरः युष्माकम् ।' which is ironically reproduced by भीमसेन) for that would nip in the bud all chances of his cherished desire of wreaking vengeance for the wrongs inflicted by दुर्योधन being fulfilled. So भीमसेन says 'it is so'. He, however, adds 'but on this very account, i. e. because to you युधिष्ठिर is 'राजा' whose command must implicitly be obeyed, I am, since to-day (अद्यप्रभृति) separated (भिन्न) from you, "You go along your way and I shall go along mine." He explains the stand he has decided to take in I, 10 which follows which verse he introduces with 'पश्य' ("see"),

(10) Construe शिशोः पृथग् मम कुरभिः यत् वैरं प्रवृद्धं ललु, तत्र आर्यः इत्युः न भवति, किरीटी न (भवति), युवा च न (भवतः) नरात्मन्वस्य उरस्थलम् इव पुनः अपि विरुद्धं सार्धं भीमम् । कृपा विषटयति, यूयं घटयत । (शिक्षरिणी)

भीम says that in the enmity he has developed, even from his childhood, against the Kurus, i. e. दुर्योधन, दुःशामन etc, indeed (ललु) in respect of that the noble elder brother (आर्यः) i. e. युधिष्ठिर was not the cause, nor was किरीटी i. e. अर्जुन the cause nor again the two of them i. e. नकुल and महदेव. (For अर्जुन's name किरीटी read किरीटं यद्वैश्वदेवो भ्राजने मे शिरोगमम् । रणमध्ये रथस्थस्य तद्वैश्वदेवोऽनिभम् । अष्टोत्थरश्चिरं विधे । इन्द्रदत्तमनाहार्यं तनाहुर्मां किरीटिनम् । i. e. I am called किरीटी by virtue of a किरीट or diadem that ever shines on my head, like the sun,—given to me by Indra and one that can not be taken away by anybody'. भीमसेन had a special reason to be enigmatically disposed towards the कौरवस as the latter had tried several times to put him to death even in his childhood of the explanation of विषाज्ज in I, 8 above. The peace (मधि), like the broad bosom of नरात्मन्व grown whole and entire again (पुनः अपि विरुद्धं), भीम will break to pieces (विषटयति) in anger (कृपा), (if you want, I challenge you) you cause it to be brought about (यूयं घटयत). In नरात्मन्वस्य उरस्थलम्, शिशोः पृथग् मम कुरभिः तत्र आर्यः इत्युः न भवति, किरीटी न (भवति), युवा च न (भवतः) नरात्मन्वस्य उरस्थलम् इव पुनः अपि विरुद्धं सार्धं भीमम् । कृपा विषटयति, यूयं घटयत । of मम and his two wives, sisters of each other who had eaten two halves of a fruit given to their husband by a single पशुदधौशिरम्. But the two gave birth to two halves of a boy. They arranged to throw them at a cross way. But a demoness named मया put the two together and thus a strong boy, named भीम, quite significantly, was secured as his son by कृपा who was soulless and consequently had been yearn-



ing for a son. In the fight between भीम and जरासन्ध which lasted for some 15 days every time भीम broke him to pieces, the latter used to be joined and भीम had to fight against his inveterate enemy again. Ultimately on Krishna's having conveyed to भीम by means of a sign that the parts of जरासन्ध be thrown crosswise, भीम succeeded in putting the enemy to death 'पुन सन्धाय तु तदा जरासन्ध प्रनाशवान् । भीमन च समागम्य बाहुयुधं चकार ॥ पुन- वृष्ण स्तनीरिय द्विधा विच्छिन्न नाशव । अत्यस्य प्राणिवत् ततो तु जरासन्धवत्पुन्या ॥ भीममेतन्मया ज्ञात्वा निर्विन्द च मागधम् । द्विधा व्यत्यस्य पादेन प्राणिवच्च ननाद ॥ विरूढ with reference to जरासन्ध's उरस्थल means grown whole and entire again while with reference to मधि - a treaty or peace it means 'well effected, formed' भीम here is challenging his brothers युधिष्ठिर, अर्जुन, नकुल and मद्देव to bring about peace between the वीरव and themselves. He is bent on breaking it to pieces [युयुष्मन्, कुशा भीम विच्यवति] "On one side are you all four ranged, on the other भीम who single-handed would put an end to the peace

I, 10, 1-2 मद्देव again tries to persuade भीम and says 'noble sir' when you have your anger extremely accumulated (अतिशयन ममृत काथ यथा ये युष्मानु), perhaps our worthy elder brother would be angry (विष्यत). भीम is not prepared to believe that the worthy elder brother of them all युधिष्ठिर can ever be angry 'Does the elder brother know even [the thing called] anger?' He, for one, is not prepared to believe this. The reason for such an attitude follows in verse 11.

(11) Construe 'पाञ्चालवनया नृपसदमि तथाभूतां दृष्ट्वा बल्लकधरे [अस्मानि] आपे सार्धं बने मुचिरम् उपितम् । विराटस्य आवासे अनुचितारम्भनिभृत स्थितम् । [एवं स्थितेऽपि] गुरु सिन्धे मधि चैत्रं भजति [विम्], अद्यापि कुरुषु [विम्] न [नजति हिम्] । (निखरिणा)

Having [helplessly] seen the daughter of the Pancala king i. e. Draupadi reduced to that plight ( तथाभूताम्, idiomatically = तथा विपत्राम् ) at the assembly of kings, by us wearing bark-garments (कनकलोपी वच्छान्नां धरेः i. e. पार्वके) for a long time i. e. 12 years, a stay was had in the forest in company with hunters (ध्यापि माधम् where माधम्=दिनम्) Then in the abode of king विराट in a manner that was secret [निभृतम्] did we reside with occupations unworthy of us (अनुचितम्) Thus युधिष्ठिर became a शूद्रा, रङ्ग by name. भीम announced himself as an expert cook अर्जुन became a eunuch 'बृहन्नदा' by name नकुल got himself appointed as a Groom-in-chief (मधपति) and मद्देव declared himself as a वैश्य who

had worked as दुर्बिष्ट ch of cowherd द्रौपदी introduced herself as a female artisan (मेरुत्री) named मालिनी मेरुत्री is defined by अमरकोश as परवेदमस्या स्ववशा गिज्यमालिनी । For the five brothers born in a royal family there could hardly have been a worse humiliation than this. A princess being required to work as a 'मेरुत्री' The word तथाभूता used of द्रौपदी in line 1 is full of meaning and brings out the fact that she had her garment and hair being dragged by दुःशामन while her five husbands kept on looking without being able to raise their small finger against the perpetrators of the evil. So you mean after the humiliation of द्रौपदी was suffered without any the least resistance, after full 12 years were spent in the company of hunters in forests after one year's period was spent remaining in cognito doing all sorts of unworthy jobs our worthy brother who did not at all get angry would be angry against me if I be angry ' And certainly he would even now not be angry against the kuruś " The suggestion is not difficult to follow viz., that शिवाग्र's being angry against me is the height of impropriety. In मणि अग्नि नावावि कृत्यु there is as stated above अ वाङ् I, II 1-2 नीम tells मन्त्रेव that under the circumstances it is the best thing for him to return and convey to the king in his (नीम's) name (नीम being inflamed (उदीपित) with anger accumulated (सकृद) since long long ago (अतिनिराग) the message contained in I 12

(12) Construe मया युष्मच्छामनकृद्दुनाहमि मघ्न न विद्यत नाम, विचिन्तयाम् अनुजनान् अवि मय विगहणा प्राप्ता नाम । अद्य मूकं दिवस्य क्रान्तं शान्तिभाषितात्प्राप्तस्य वीरवान् उच्छिद्यन् मम [वि]गुणं न अस्मि अहं तव विषेय न [अस्मि] (पादपुर्विकीर्तितम्)

The use of नाम in lines 1 and 2 is idiomatic. नीम says 'I prefer remaining plunged (मघ्न नाम विद्यत) in the sin or evil (अदुःख) in the form of the transgression (कृद्दुन) of your order.' Obeying the order of the elder brother was the duty of नीम. Violation of this duty would certainly result in नीम's incurring sin (तु मर्ते शामन तव कृद्दुन तव अहं अग्निन् युष्मच्छामनकृद्दुन इति ।) But नीम is so angry with the Kurus as and so impatient of any further forgiveness to be shown to them that he says 'I am prepared to remain plunged in this sin. Though it has not actually been stated in so many words, it is clear that अहं नागद्वय had some रुचक such as अहं एव शत्रु in his mind so that अग्नि निमघ्नकृद्दुन मग्ने or अहं मग्ने निमघ्न I do not, mind being plunged deep (नि-मग्ने) in the sea of transgression of the elder brother's order.' Similarly 'I am quite prepared to have censured (विचिन्तयाम्) to my discredit (मना

नोम) in the midst of younger brothers who would be keeping themselves within limits (स्थितिमान्). "अबुन, नकुल and महदेव would get the credit of being your obedient younger brothers. I would be singled out by them as one not following the code of conduct (स्थिति) accepted on all hands, but I am prepared to take this odium (निगर्हणा)". In lines 3 & 4 भीमसेन makes it quite clear that he has, for just a day, chalked out his own path and that he is determined to go along that. "To-day, for (just) a day (एक दिवसम् where 'accusative of time' is used in keeping with 'कल्पानोरत्नमयो' द्वितीया), you are not the elder brother (गुरु) of me (मम) who am going to annihilate (उच्छिद्यतः— present participle used in the sense of future participle उच्छेत्स्यत— according to 'वर्तमानसामीप्ये वर्तमानवद्वा' इट्) the descendants of Kuru (i. e. दुर्वासन, दुर्शासन though पाण्डव also are कौरव in the sense that their ancestor as well is कुरु—here there is the restriction of the sense of a word to a smaller field than that which it can legitimately cover) and who have my mace (मदा) ruddy (अरण) on account of blood (शोणित) brandished or lifted on high (उत्थामित) out of anger (क्रोध)—nor am I your obedient (younger brother)" (विभेद्य—potential participle, meaning one who can be put or placed any way one likes, विभेद्य thus is synonymous with a भृत्य or निहुर). क्रोधेन उद्गमिना शोणितेन अरुणा च मदा यस्य स— तस्य क्रोधोत्थातितशोणितारुणगदस्य—वदुर्वादि.

To give effect to this determination of his भीमसेन stalks about (परिक्रामति) haughtily (उद्धतम् यथा भ्रातृ तथा) I, 12, 1-2 महदेव follows भीमसेन and is surprised to see him going in the direction of (प्रस्थितः) lit one who has started for) the quadrangle (चतुःशालकम्) of पाञ्चाली i. e. द्वैपदी. चतस्रः शालाः समाहृताः, तदेव चतुःशालकम् which is an instance of द्विगुणमान. The term signifies a quadrangle with four buildings on the four sides. In 'प्रति प्रस्थित' प्रति is superfluous 'चतुःशालकम् प्रस्थित' would have been enough (as प्र+स्था is a गत्यधिक क्रियापद and its कर्म should be in the accusative case). Probably महदेव could not resist the temptation of the अनुग्राम contained in 'प्रति प्रस्थित'. 'भवतु तावद्दमश्चैव तिष्ठामि' shows that महदेव has inferred that भीमसेन wants to see पाञ्चाली, in which case it would be indecorum on his part to follow भीमसेन. So 'I shall just (तावत्) stand here only (अत्रैव)'. The stage direction (स्थित) brings out that Sahadeva does accordingly. 1, 12, 3-4 But भीमसेन turns around and having observed says to महदेव 'go you and follow in the footsteps of the elder

brother (दुषिष्ठिर) He lets सद्देव know of his intention to enter the armoury (आयुधानम् आगारम् आयुधानारम्) and have *weapons* as his helpers (सहाय -lit one who goes along with, one who helps—this is to be distinguished from 'सहाय्यम्'—assistance or help). The implication is evident. भीमसेन would now depend on the help he can have from his weapons and not on assistance to be had from anyone else 1, 12,5 सद्देव points out to भीमसेन that it was द्रौपदी's quadrangle he was going in the direction of and not the armoury 1, 12, 6 For a moment, भीमसेन keeps on guessing (सवितर्कम्) as to what he should do. 'How this is *not* the armoury indeed! this is पाञ्चाली's quadrangle'. He then reflects, (विचिन्त्य) and is only glad (सह्यम्) that per chance he turned his footsteps in the direction of पाञ्चाली's चतु शालकम्. 'I have to take my leave of पाञ्चाली' This had to be done some time prior to going to the battlefield. Before starting with the purpose of punishing दुर्योधन and दु शसत्र, पाञ्चाली who had suffered the greatest indignity at their hands had to be told about the matter There was nothing wrong in सद्देव accompanying him on the occasion and so (1, 12,6 7] he takes the younger brother by his hand, affectionately (सम्पण्यम्) and invites him to accompany him "May your honour too see (personally)" says भीमसेन, "how the worthy elder brother torments us, desirous as he is of concluding a treaty with the Kurus" To see पाञ्चाली was to be convinced of the वीडा caused by the peace loving दुषिष्ठिर

1, 12, 10—Both show by means of acting that they enter the चतु शालकम् भीमसेन sits on bare ground (भूमौ उपविशति) being too angry (सकोपम्) to wait for an आसन or seat being offered to him, or to take notice of one which already was spread out there 1, 12, 11-12 सद्देव hastens to point out to भीम the seat that had already been spread out there and he requests him to sit there and await the arrival of द्रौपदी 1, 12, 13-14 The use of the phrase 'हृत्प्रागमनम्' (कृष्णाया व श्रव्या आगमनम्) by सद्देव reminds आसनेन that हृत्प्रागमनम् was sent by दुषिष्ठिर १८. १२३ to speak on behalf of दुषिष्ठिर with the purpose of concluding a treaty with दुर्योधन भीमसेन is curious about the terms (न) of the peace and hence asks 'on what terms has he been set to conclude a treaty?'

1, 12, 15-17 भीमसेन is both shocked and surprised (पुह्य) to learn that even His Majesty अश्वत्थाम should have suffered so great a loss of his valour as to agree to accept *five* villages from the enemy

On having heard 'वदन्मि श्रामि.' he, therefore, closes his ears कर्णौ पिपाय lit, 'having covered his ears' where पिपाय is an alternative form of the gerund of अर्पि+धा -- 'अर्पिधाय' being the normal form - but 'अ' in 'अर्पिधाय,' gets itself dropped according to 'कश्चि भागुरिरहोपमवाप्योरपसंगयो ।' He does not want to listen to anything of the sort any more. I, 12, 17-18 Not only this he wants to forget altogether that he ever had heard about this sort of treaty - most humiliating one indeed. Having turned round (परिवृत्त्य), he therefore, tells सद्यदेव 'Therefore, dear brother (वत्स), this was not told by you, nor was this heard by me, Bhīma' Reference by भीम to himself by his name is significant All who knew भीम would easily understand that *he at least would not listen to any such thing*

(13) Construe यत् नृत् अस्व भूपते अत्युग्र द्वात्र तेज [भासीत्] तत्र अपि अनेन नरा अक्षे दीव्यता नून हारितम् । (अनुष्टम्)

भीमसेन is cogitating While trying to figure out how this must have happened, how युधिष्ठिर must have come to be contented with just five villages, he comes to the conclusion, that indeed this must have happened only on account of one thing by this one (युधिष्ठिर) while playing with dice (in the घृतमन्त्रा) (अक्षे दीव्यति is an idiom in Sanskrit meaning 'he plays with dice'), that lustre (तेज) of his, peculiar to a क्षत्रिय (क्षत्रियम्) and one doing credit to the lord of the earth (भूपते), must have been lost (हारितम् lit caused to be taken away, p p p of the causal of ह)

In other words, according to भीमसेन at the time that युधिष्ठिर played with dice he lost not only his kingdom and other valuables, he lost what is most precious to a king and a kṣatriya viz., his valour or bravery And due to this deprivation of his bravery is he now content with a bare 'five villages' that दुर्वाधन is being requested to grant him !! The presence of the word 'नूनम्' in the verse makes it clear that the figure of speech contained in it is उत्प्रेक्षा Vide note on I, 1 above where the list of words bringing out the presence of उत्प्रेक्षा is quoted as given by ढण्डी It may be noted that द्वि alternatively takes the accusative of what is used while playing with dice Thus अक्षान् दीव्यति also is correct

I, 13, 1 While भीम was thus trying to guess how युधिष्ठिर must have been ready to seek peace with just five villages in the bargain, behind

the curtain or in the curtain (नेपथ्ये) are uttered the words 'ममस्मन्दु ममस्मन्दु भद्रिणी ।' As becomes clear a little later, these are uttered by the *ceñi* or *maidservant* of द्रौपदी. The word नेपथ्य is etymologically explained as ने=नेत्रु रथ्य, i.e. that which is wholesome or favourable to the leader, of course of the actors i. e. to the Sutrādhāra. The word is understood to mean (a) *curtain* or (b) *green room* where the actors prepare themselves in respect of the वेपथ्या etc. for the roles they are to play (2) Alternatively निन = नेत्रस्य पथ्य is given as an explanation of the term. This brings out that नेपथ्य or screen gives delight to the eye. (3) The actor's costume (वेष, नट्यम्) too is understood to be the meaning. The stage direction 'नेपथ्ये' here is used for preparing the audience for the arrival of द्रौपदी on the stage. भद्रिणी literally would mean स्वामिनी *mistress*. Actually देवी the (crowned) queen is a title of greater importance. Some times, as here, the two are used promiscuously (Vide 'ज देवी आणवेदि' at I, 14, 13). The strict rule is 'देवी कृताभिषेकायां नितराणामु च भद्रिणी' अमर I, 13, 23 महदेव is the first to notice the arrival of द्रौपदी as he says to himself 'अथ नम सपति ।' यज्ञमेन is another name of द्रुपद. Thus यज्ञमेनस्य अपत्य स्त्री (cf. पूर्वस्य अपत्य स्त्रा पार्वती) is याज्ञमेनी which is another patronymic of द्रौपदी. मुहुः-वारवारम् उपवीयमानानीं ब्राह्मणां पृष्ठं समूहः तत्र स्थितिं नयने दस्या मा-बहु. Tears are welling up in the eyes of द्रौपदी which therefore cannot function (स्थितिं) properly. This graphic description of द्रौपदी is subservient to the dramatic object viz., भीममेन the hero being all the more angry. The कारण of the नायिका is the fuel that feeds the fire of the heroism of the hero. महदेव knows this too well—'O this is an extremely distressing (वृष्टारम् = वृष्टायम्) thing that has befallen [us] (आपन्नम्)'.

(14) Construe. कुण्डं आर्ये यत् वैपुत्रम् इव ज्योति अद्य संभृतम् तद् इयं कृष्णा प्राण्ड इव नूनं सवर्षदिव्यति । (अनुष्टुप्)

The lustre (ज्योति) that is to-day accumulated इधुत्रम् p. p. of म + वृ) in the noble or worthy elder brother (आर्ये भीमे), similar (इव) to that of lightning (विद्यु इव वैपुत्रम्), that Kṛṣṇā [the dark complexioned Draupadī] will indeed cause to increase (सवर्षदिव्यति) even as does the dark (कृष्णा) Rainy Season (प्र १२—a case of personification) i.e. one full of dark clouds surcharged with water causes to increase the brightness of lightning. The resemblances are इधुत्रम्—इधुत्रम् प्र १२, ज्योति (cf. भी.)—वैपुत्र १२ 'वि. ।

{The darkness of Rainy Season is a favourable background or cause of the lustre of lightning, being enhanced.} दुष्का (व श्रेतेना or द्रौपदा) all full of misery in the form of humiliation to which she has been subjected by the enemy is the cause of the augmentation of the lustre (चाति) i. e. bravery of the worthy elder brother नाम स्वप्न knows too well that at the mere sight of द्रौपदा so humiliated by the enemy, भामदेन would fly into a rage. I, 14, 1 निदिष्टस्य निरेक्षस्य (न्युत्सुके भावे क्) अनाक्रमेण यथानिष्टघ्न - त्वं अस्या विद्यते इति यथानिष्ठा i. e. as mentioned or described [before] This means that द्रौपदा enters with her eyes screened by tears 'वाप्यदग्धमग्निजनयना'. I 14, 2 द्रौपदा heaves a sigh (निश्चिन्ति), tearfully (अत्र महिन यथा स्य तृथा ह सत्रं) I, 14 4-5 The maid servant is consoling her mistress 'Prince Bhīmasena who has formed an everlasting enmity with the Kurus, will remove (अपनेष्यति) your grief (मन्त्रम्)' नित्यम् अनुबद्धैर वन स-व Even before the नायिका and नायक hold their first conversation on the stage, the fact that practically every one relied on भीमसेन for the removal of द्रौपदा's affliction—even the maid servant mentions *him* to the exclusion of others—shows that from the point of view of the author it is भीमसेन that is the outstanding male character of the play. This passage like many others in the dialogue that follows, has an important bearing on the question who is the Hero of the Ven saubhara भीमसेन was नित्य अनुबद्धैर by implication the feeling of enmity on the part of other sons of Pandu was not as intense as that of भीम Hence they could regard concluding a treaty with दुर्योधन as quite a good measure. Precisely this मनश्चन could not tolerate अथ मर्षि भीमा विवाचनि यूय घटयत I, 10 I, 14, 8 इय' is the word used to address female servants vide अनग्व'ग इष्ट इत्ने इत्तदान नीचा पेट्टी मर्षा प्रति। I, 14, 8-9 द्रौपदा regards युधिष्ठिर's insistence on peace and treating even कौरव्स with affection as the greatest obstacle in the way of her own grief being removed. If His Majesty (i. e. युधिष्ठिर) would not be opposed (प्रतिष्ठा), this would come about.' प्रतिष्ठा literally means opposed to the bank, that which causes harm to the bank (such as water when a river is in floods in the rainy season) Later, metaphorically, anything opposed to or unfavourable to someone or for something is called प्रतिष्ठा The words तत्राथ प्रेक्षितु त्वत् न इत्यम्' are fraught with an amount of significance. On a careful perusal of the Venīsa mēhāra it becomes evident that द्रौपदा uses the term नाथ to refer to भीमसेन alone द्रौपदा is the heroine of the play<sup>2</sup> Her hair kept hanging loosely

on her back are tied up again at the end of the play, after the insult inflicted on her is avenged by भीमसेन. Is this not strong enough evidence that भद्र नारायण wanted भीमसेन to be regarded as the hero of the play? I, 14, 9-14. The Ceti and द्रौपदी go near भीमसेन. द्रौपदी asks the चैदी to formally announce her arrival to भीम. So the चैदी declares the victory of भीम, in keeping with the usual custom. I, 14, 15 But भीमसेन is much too engrossed in his thoughts to take any notice of this. He is still thinking of the loss of valour on the part of (I, 13 he recites again) युधिष्ठिर. I, 14, 17 The ceti takes this to be a good augury. Prince भीम's being angry is sure to be agreeable (मिथं) to द्रौपदी. I, 14, 19-21 Normally द्रौपदी would have been deeply pained to learn that भीमसेन was in no mood to greet her. But under the circumstances she rightly observes 'this disregard too अवधारणा भवि) gives me (a great) consolation'. She therefore, does not want to disturb her 'load' (भार). Instead, she takes a seat in a secluded place and is keen on knowing the resolve ( व्यवस्थितम्-p. p p from वि+अव+भी to determine, an instance of न्युनके भवे क्त.= व्यवस यम्. accu. sing) of the person who would punish the enemy for his gross misbehaviour. The Ceti also joins her. I, 14, 20 भीमसेन addresses सद्देव angrily—as yet he has not noticed द्रौपदी's arrival—'what did you say (किम्), I should like to know (नम), peace with five villages?' Obviously he wants to convey that all talk of peace is to no purpose. He would not let any be concluded.

(15) Construe: कौरवशतं ममैव न भङ्गामि [किम्]। दुःशासनस्य वरुणः रथिरम् न पिबामि [किम्]। सुयोधनोरुं गदया न संवृण्व्यामि [किम्]। भवतां नृपतिः [दृष्टति चर.] पणेल सन्धि करोमुः [वसन्तकिम्]।

This verse is remarkable for more reasons than one. (i) Here there is the use of 'वाचु' or modulation of voice in the first three sentences contained in the first three lines of the verse (ii) The verse is full of perspicuity or 'मन्द'—so important a quality from the point of view of *rīti* or style and (iii) the verse brings out in an unmistakable manner the determination of भीम to avenge the grievous wrongs दुर्वोधन and दुःसल्लन had inflicted on द्रौपदी, whatever युधिष्ठिर may do by way of concluding a treaty with the enemical Kuru. 'Shall I not (मङ्गामि न ? = मङ्गाम्येव, present being used for future. I certainly shall) pound down, out of anger, the hundred Kauravas? Shall I not



drink the blood of Dus's 'asana from his chest? (उरु-+सप्त, equivalent of the termination of the ablative case पञ्चम्यास्तस्मिन्) Shall I not pulverise (सर्वुण्यमि- lit reduce to powder), with my mace, the two thighs (ऊरू) of Suyodhana? "Most definitely," Bhīma wants to convey, "I shall do all this" He does not mind at all what युधिष्ठिर would say or do 'Your king (भवतां नृपति) is welcome to conclude a treaty (मन्थि करोतु) [if he wants], on a stipulation (पणने) [such as that दुर्योधन should give to युधिष्ठिर five villages]" भीमसेन means he would have nothing to do with such a treaty He has already declared that he is no longer with his four brothers (Vide I, 9, 1 'अत एषाहमद्यप्रभृति भिन्नो भवद्भ्य १) "भवतां नृपति" is quite significant, 'युधिष्ठिर is 'His Majesty' to you three—अर्जुन, नकुल and सहदेव—I have chalked out my path independently I am bent on pursuing it and punishing the wrong-doers' I, 15, 1-3 दुर्योधनी is naturally very much pleased at this. The stage direction पानान्तरम् brings out that the words she utters are part of what is regarded as an 'aside'; i. e. भीमसेन and सहदेव at least are not able to hear the words. Read विपतावाक्येणान्यानपवायान्तरा कथाम्। अन्योन्यामन्त्रण यत्स्यात् जनान्तरान्तरान्तरम् ॥ The जन here is of course the घेरी The resolve of भीम crystallised in so many words was never before heard (पूर्व श्रुत श्रुतपूर्व, न श्रुतपूर्व, अश्रुतपूर्व) by her She, therefore, is keen on those words—first of their kind—being uttered again and again.

I, 15, 4, Bhīmasena is in his angry mood and out of sheer wrath he repeats 'मथ्यामि वीरवश्र्ण etc.,' again The dramatic effect of this would best be appreciated when a performance of the Ven'samhāra on the stage would be given [and "watched"] महृ नारायण has a very good sense of the नाट्यात्मकता of such effects which are best appreciated when a play is staged by expert actors. I, 15, 4-9 Naturally सहदेव and भीमसेन carry on their discussion which was their 'प्रस्तुत' or matter in hand. सहदेव inquires of भीम whether he (भीम) understands the message (सदेश) sent by His Majesty (युधिष्ठिर) [to दुर्योधन] as void of meaning or significance. वि+उत्पद्य—lit that which has arisen specially, that which has a significance, अ-व्युत्पद्य—insignificant. भीम really did not see any special point in the message. He bluntly asks 'what kind of significance is there contained in this (का पुनरत्र व्युत्पत्ति) ?' सहदेव tries to bring out the significance of the message to दुर्योधन contained in I, 15

(16) Construe — इन्द्रस्य वृकस्य जयन्त वारणावतम् [ इति ] चतुरः ग्रामान् पञ्चमं च कचित् एकं [ ग्राम ] प्रयच्छ । ( अनुष्टुप् )

The verse is simple as simple could be. Give us इन्द्रस्य, वृकस्य, जयन्त, वारणावत and any one as the fifth village.' It is curious however, that excepting वारणावतम् the other places are not mentioned in the lists contained in the महाभारते as those of places asked for by युधिष्ठिर. 'अवि-स्थल वृकस्यल माविन्दी वारणावतम् । अथमान भवत्वत्र विचिरेक च पञ्चमम्' ॥ Here only वारणावत is mentioned by the MB This is उवाचोपर्व 31, 19 Agnam at उद्योगपर्व 71, 23 the list is given The 2nd line of the verse reads 'भवमान च गोविन्द विचिरेवात्र पञ्चमम् ।' It is very difficult, therefore, if not impossible to guess how नटु नारायण prepared the list with 'विचिरेक च पञ्चमम्' being quite in consonance with MB but three places viz, इन्द्रस्य, वृकस्य and जयन्त being altogether different from what the महाभारत gives. Nor is there any truth in a suggestion made by some that these places are mentioned because at these places कौरवः had inflicted wrongs ( अपकारः ) on पाण्डवः. This is not borne out by the महाभारत The interpretation of पञ्चम = पञ्च पञ्चमहाभूतात्मक देहमित्यर्थं मति नाशयति इति viz., संप्राम is fantastic, to say the least This runs counter to the very spirit of the message which युधिष्ठिर was sending भीम blames युधिष्ठिर and others for their attempts at concluding a treaty If पञ्चम were equal to समान, युधिष्ठिर with his शम्भुपानतः would have been the last person to ask for it ( Apart from this 'संप्राम' need not be asked for Those who are prepared for it actually start it ). भीमसेन would have had no occasion to complain against युधिष्ठिर if the latter wanted समान But throughout this scene, भीमसेन is complaining against and he has broken away from युधिष्ठिर as well as अर्जुन, नकुल and सहदेव Ultimately we are driven to venture the explanation, if explanation it is, that the list need not be regarded as being a reminder of any precious specific wrongs, five in number, at all [ Did five पाण्डवः want probably five villages ? I do not mention संध्यातृहानतः, विषयः, सनातनस्य and पाण्डववधुदरिषानावयवेण as also her कुरुवदन Is नटु नारायण making the number five of villages asked for have a relation to the their five अपकारः ? ] इन्द्रस्य sounds well with वृकस्य and so does जयन्त with वरणवन् नटु नारायण, therefore, is in general conformity with the source of his play, though the names of four places, probably he regarded as those regarding which he could differ from the MB Only

वरणावन is common to the source viz the महुभाग्न and भट्ट नागवण's own composition, the वणीमहारम्

I, 16 1 भामनेन wants the point to be clarified (तत्र किम्) I 16 2-3 महद्वज् 1 e भट्ट नाग वण tries to read a meaning in the names of places viz, the उद्वाहन or pointing out (आविष्कार) of the places of grievous wrong, (अपकारस्थान) done by the कौरव्स to पाण्डव्स is stated above, this is not warranted by the evidence of the epic dealing with the Maha bharata war विषमजन उतुगृहदाह and पुनरुभा make only three अपकार्स unless जनमभा is taken to be equal to वृत्तसभ Thus the number of अपकार्स would come to four Still the question remains that if four is regarded as the number of अपकार्स why should there be any demand for five villages ?

I, 16 4 भामसेन is vehement (मातापम्) and at a loss to know as to what would happen if such a revealing (उद्घाटन) of wrongs inflicted by the कौरव्स were achieved ?

I, 16, 5-6 महद्वज् pursues his own line of interpretation (1) Thus युधिष्ठिर's heart being apprehensive of the destruction of his own family would be made known to the entire world i. e. people would be convinced that by being prepared to accept just five places युधिष्ठिर strove his utmost to avoid fratricidal war and (2) along with that the impossibility of a treaty being concluded with दुर्योधन who is in no mood for a compromise or any conciliatory measure (अमथेयता) would be brought out (प्रतिपादितं हि) caused to be stepped on to, i. e. made clear)

I, 16 5 6 भाम's criticism is shattering- 'All this, O fool is to no purpose (न विद्यते अथ मस्य तत् अनपकम्)' The असमेयता i. e. *unfitness* in the matter of being regarded as one with whom peace can be made was proved of दुर्योधन long ago When we left here for forest and solemnly declared the annihilation of the Kuru host the unfitness of दुर्योधन in matters of making peace was brought out

सहदेव uses अमथ्यता in the sense of the state of being irreconcilable भामसेन uses it with a twist He uses अमथ्यता to convey the state of being unworthy of being approached for making peace. भामसेन's view point is altogether different. He makes it clear in verse 17th.

(17) Construe क्राधान् शत्रुकुलक्षयं युष्मान् लोके हेपयति [किम्] । शराणां मभायां कशकपणं [युष्मान्] न कृञ्जयति [क्लि] । (अनुष्म्)

भीमसेन is out to shatter to bits सद्देव's explanation of the significance of the message. 'स्वगोत्रक्षयाशङ्कि' is attacked by him with the phrase 'शत्रुकुलक्षय' Killing दुर्वोधन, दू शासन and their supporters is killing the family of the enemy Does that put you to shame? How strange indeed! ( You are certainly to be congratulated for this extra ordinary sense of decency ) You are *not* ashamed, however, of the dragging by her hair of your wife (दाराणा)—and that too in the open assembly (सभाया) of kings 'नृपसदसि' as stated in 1, 11) हेपयति causal, 3rd person singular of हि जिहेति causes to be full of shame. लज्जयति—either from लज्ज or लज् too, similarly is the form of the causal 'makes (you) ashamed of' कैश कषणम् is केशकषणम्, भीमसेन who is a soldier out and out and believes in 'tit for tat' holds the view that क्रीयात् शत्रो कुलस्य क्षय is the most natural thing One ought to be proud of it. 'But here this very destruction of the family of the enemy out of wrath, is putting you to shame!' ' 1, 17, 1-2 Draupadi's 'aside' ( जनातिरम् — जनस्य भक्तिके यथा स्वात् तथा ) is at once a sad comment on युधिष्ठिर अर्जुन, नकुल and सद्देव and a compliment, richly deserved of course, to भीम 'These would not be ashamed (of the indignity inflicted on me) Dont you, at least (तावत्) forget it 1, 17, 3 भीमसेन has thus dismissed the 'significance' of the message sent with the purpose of concluding a treaty with the दुरस He is reminded, it is evident, that द्रौपदी was expected to arrive where he, as requested by सद्देव, was waiting for her ( 1, 12, 11-12 'अत्रोपविश्यार्दे-पाल्यतु कुष्माण्मनम् । ) Bhīmasena feels it was high time she arrived 'How does Pañcālī tarry?' The author of the वेणीसहार is keen on showing how भीम's angry mood could not tolerate even the idea of a 'पणन सधि' Immediately after भीम has shown his intolerance he is reminded of the need for taking his leave of पाञ्चाली ('आमन्त्रयित्वैव पाञ्चाली' stated earlier) How is it she is not yet coming? There is no dosing on the part of मृदु नासयण On the contrary he has delineated भीम very skilfully and graphically. Actually द्रौपदी had come, though she was on purpose standing at a distance from भीम just with the intention of ascertaining what was the determination of her lord (1,14,19 20) She was 'एकान्ते उपविष्टा' The result was that though सद्देव had noticed her arrival, Bhīma was altogether in the dark about it. 1,17,4 5 सद्देव's 'का सप्त देव,' how long a period of time has passed since her ladyship's arrival, is quite appropriate. The Sanskrit idiom requiring the genitive of a

person *after* whose arrival etc time has passed is well worthy of being noted ( 'सुदीर्घं खलु काळ कविकुञ्जुरोरुपरतस्य ' would thus mean 'a very long period of time has passed since the death of the best of the group of poets'). "under the influence of the vehemence (अवेग) of anger (रोष), though come, she has not been noticed by the noble brother "

I, 17, 6-7 भीम is very courteous. He wants to make amends for not having known that द्रौपदी had arrived. वर्धितं अमर्षं येषां ते वर्धितामर्षां सै वर्धितामर्षं where अमर्षं= anger 'न मन्यु कर्तुमर्हमि= please, do not be angry' I, 17, 8-9 द्रौपदी replies that there was no reason for her to be angry, as he was not indifferent [उदासीन] on the contrary he was angry with the enemy and those who thought of concluding a treaty with the enemy I, 17, 10-14 The soldier is adept in प्रियाराधन as is brought out by the stage direction हस्ते गृहीत्वा etc He is out to learn why द्रौपदी is dejected. The latter's answer is 'when you are near, what is the cause for being dejected?' भीमनेन himself understands, however, as soon as he sees द्रौपदी's hair why she is dejected. 'The dishevelled hair are telling the whole story' (किदानबलोक्य) अथवा किमावेक्षितेन This is another idiom That which is of no use is put in the instrumental and the one to whom it is of no use is put in the genitive. Thus 'अन्वस्य दीपेन किम्' This passage, as well as the 18th verse have a bearing on the title of the play अवेक्षितम् is an instance of नपुमके मावे क्त and is synonymous with अवेदनम् It was the mass of hair, undecorated, uncared for, left hanging loosely, tied with a single knot, on her back by द्रौपदी which made भीम feel the indignity very much (This is भट्टनारायण's own modification in the MB account). It was on this account that he resolved that he would avenge the insult and with his hands red with the blood of दुःशाम्न and body covered with blood stains of दुःशोषन would rearrange (स + ह) the hair of पाञ्चाळी Hence the 'वेणीमहार'त्व of the वेणीमहार.

(18) Construe यद् पाण्डुपुत्रेषु जीवत्सु दूरम् अप्रोषितेषु च [मस्तु] पाञ्चाळ राजमनया इमा दशा वहने। (अनुष्टुभ्)

भीमसेन has said it was no use द्रौपदी's telling him i.e. it was not at all necessary for her to tell anything The plight (दृग्) of द्रौपदी, even when the sons of Pandu were alive and had not gone far away (दूरम्) on a journey — of द्रौपदी the daughter of the king of Pāncālas was eloquent as eloquent could have been प्र + ष् प प प्र. प्रोषित, न प्रोषिता.

अप्रोषिता., तेषु अप्रोषितेषु (agreeing with पाण्डुर्युनेषु ससु) the whole being a locative absolute construction. पाञ्चालराजदत्तया is quite significant. That a *princess* should be reduced to such a plight while her husbands are hale and hearty and *not* gone on a long journey 'How miserable' भट्टनारायण is a skilled artist. He does not *mention* in so many words the विरहिणीव्रतधारण of द्रौपदी. On the contrary, with words the simplest and yet the choicest he graphically conveys to the readers (or spectators) of his play, the sheer helplessness to which the नादिका is reduced द्रौपदी is a विरहिणी, though *no* विरहिणी. This last is *suggested* by the dramatist 'इमा दशाम्' is a euphemism for 'विरहिण्या विपन्नारस्थाम्'. I, 18, 2 द्रौपदी wants her maid servant to tell भीम the *fresh* reason for her grief 'कोऽन्यो मम परिभवेण हित्वते।'—'who else will be pained (सिद्यते) at my insult (परिभव)?'—is one of the many passages that prove abundantly that it was on 'नाव (भीमत्वेन)' and on none else that द्रौपदी had pinned her faith for the insult inflicted on her being avenged. I, 18, 5 'इतोऽप्यधिकतरम्' greater even than this as ordered by द्रौपदी the चैटी begins to tell भीम regarding the *fresh* cause of द्रौपदी's dejection—and even *stronger* (अधिकतर) than what भीम had guessed. I, 18, 6 भीम has no patience with the one who has been responsible for this *fresh* visitation of misery on द्रौपदी—"Tell me, Buddhimatika [be quick about it]".

(19) Construe कौरव्यशशदात्रे अस्मिन् (मवि) कः एषः मुक्तनेणीम् एना कृष्णां (मुक्तनेणीं कृष्णां) धूमशिवान इव शृशान् शलभायते । (अनुष्टुभ्)

भीम asks, "who is it that behaves like a moth (शलभः a moth, स एव आचरति शलभायते a denominative) in me here (अस्मिन्=मवि) that am the forest-conflagration (दावः=दवाग्नि) to the bamboos (वदः) in the form of the family (वरा) of कौरव्यः । e. धृतराष्ट्र, [rudely] touching (शृशन्) this (एना) when एना would be correct the former is permissible if the pronominal form contains an अन्वयेण i. e. reference of what has already been referred to by the proper form) इणा (dark complexioned द्रौपदी), with her braid (बिणी) unloosed (मुक्त), like one touching the dark (कृष्णा) line of smoke (धूमस्य शिवान्) that has set up (मुक्त) a column (बिणी)?"

In short, according to भीम to touch द्रौपदी was the same thing as to touch the line of smoke of the forest-conflagration i. e. (to invite not only trouble but) to court death. The author has the बद्धिभङ्गवाय in view. The moth once it has come within the orbit of fire is

sure to be reduced to ashes. For anybody to treat द्रौपदी rudely or impolitely was the same thing as to incur भीमसेन's all consuming wrath.

कुरोः त्रिभिर्बवीर्यस्य (कुरु signifies descendants of कुरु) अपत्यं कौरव्यः  
 घृतराष्ट्रः इति यावत् । तस्य वधः कुलनिलयं. (family) एव वधः (bamboo) । ए. ट. वेणुः  
 (वातावेकवचनम्) तस्य दावः (forest-fire) तग्निम् । The शाधनश्रीः has the follow-  
 ing to say about दाव वने च वनवह्नी च दवा दावः प्रकीर्तितः । For वध  
 meaning a family as well as a bamboo read 'वधः मधेऽन्वये वेणो'— इत्यभि-  
 धानविनामनिः. The compound कौरव्यवधः thus is equal to 'कौरव्यवधवधः'  
 in point of sense. The form कौरव्य according to बालमनोरमा is to be thus  
 explained: कुरोरपत्यं कुरूणा रात्रेति वा विग्रहः । The मन्त्र according to which this  
 form is arrived at is 'कृन्नादिभ्यो ष्वः' पा० ४, १, ७७२. As भीमसेन is the  
 forest-conflagration (this is one रूपक) and some one offending is  
 consequently the moth (शुभन), here there is the figure of speech called  
 परस्परिरूपक contained in the verse. As वधः is used *at one and the  
 same time in more senses than one*, there is रूप्य (or paranomasia too).  
 The अन्तर in the verse, therefore, is शिष्टपरस्परिरूपक.

1, 19, 3 + The ceti begins telling भीमसेन about the fresh and  
 stronger cause of द्रौपदी's dejection. अन्वया सहित्वा accompanied by the  
 mother i. e. Kunti—as गान्धारी was elder she deserved to be paid homage  
 to by the mother of Pāndavas. स्मान्नः पतिं वस्याः मा सखनी a co wife.  
 मयन्नाता वर्यः (ममूहः) मयन्तीवर्गः—य. व. सुभद्रा प्रसूता यम्व सः सुभद्राप्रसूतः, तेन सुभद्राप्रसूतेन ।  
 1, 19, 5 भीमसेन though hot tempered and in his mood of that moment  
 against the policy of युधिष्ठिर, normally appreciated the propriety of  
 द्रौपदी going for paying her respect to गान्धारी. 'वन्धाः सन्तु सुरवः ।' is one  
 of the many happy generalisations in which the वेणीन्दर abound.  
 न. न. lit [ what किम् to be regarded as अन्वय ] after that, after that  
 (कृन्नादिभ्यो किं वातम्) ।

1, 19, 6-7 The वेशी says that द्रौपदी while returning after having paid  
 respect to गान्धारी was seen by नातुमती—but as I, 19, 8 shows, भीम is  
 all full of anger on this account viz the queen was seen by *the* wife  
 of the enemy. This in itself is, according to him, valid enough reason  
 for the queen's being angry. स्थानम् literally place is here equivalent  
 to स्मृत्तित कारणम् idiomatically. I, 19, 11 'सखन्' and 'इव विदम्' "with  
 pride and having smiled a little as also मलीजने इत्था दृष्टि. यथा तथा मलीजन-  
 दत्तदृष्टया which adds insult to injury,—add fuel to the fire of भीम's  
 wrath. I, 19, 12 As it was, भीम could not do anything at least

immediately to counteract the insulting behaviour of 'the wife of the enemy (उक्ता च — 'you mean the queen was also *addressed* by her? oh-what can we do about it') I, 19, 14-15 भानुमती's words are full of *insinuation* इति श्रूयते So is being learnt. I don't know definitely प्रार्थ्यन्ते [ Five villages ] are being *begged* for After all, the 'brave' पाण्डव्स are content with just *five* villages for which they are *requesting* the कुरुराज तत् किमिदानीं—then why this fuss of following the vow of a विरहिणी? The पाण्डव्स never, never, will be the rulers of the earth It is idle to hope that at any future date द्रौपदी will be a सम्राज्ञी She has to be content with the lot of being the wife of five husbands who have practically gone on their knees before the mighty कुरमुख्य 'The earlier the mass of hair kept hanging loosely on her back is tied up by you, oh द्रौपदी the better' I, 19, 16 भीमसेन tries to convince सहदेव of the propriety of his (भीम's) attitude 'Have you heard this, Sahadeva (—a fresh proof of the indignity that Draupadī is required to suffer because of the शमप्रधानता, क्षमाशीलता of युधिष्ठिर)? I, 19, 17 सहदेव replies 'nothing better could have been expected of her, just this is appropriate for her just this could have been natural on her part' The reason viz, vitiating company, follows, which मद्देव introduces with 'पश्य' ( see—)

20 Construe स्त्रीणां हि चेतासि साहचर्यात् भनूमदसानि भवन्ति । मधुरा अपि हि यही विषविटपिसमाश्रिता (मती) मूर्च्छयते । (आर्या)

'The hearts (चेतासि) of women become similar to those of their husbands ( भनूमदसानि ) by reason of close association' This means the wife soon partakes of the wickedness of her husband. This is inevitable. As an instance supporting the generalisation is the particular case of " a creeper ( वृद्धीच्छला ) which though it is sweet ( मधुरा अपि ) ( by itself ) causes persons ( tasting it ) to fall into a swoon as it ( the creeper ) has resorted to ( समाश्रिता-मन्वक् यथा श्यात् तथा प्राश्रितवती an example of कर्तारि वत ) a poisonous tree." The अन्वयः of the verse evidently is सामान्यस्य विशेषण मन्वक् type of अर्थान्तरन्यास विष युक्त-विषपूर्व विषात्मक (वा) विटपी विरविटपी विषवृक्ष इत्यथ । विटपा श्यात् अथ मन्वि रति विटपा । मूर्च्छयत is considered to be wrong by many who argue that the act conveyed by the verb is not done for itself ( आत्मन इत ) by the creeper and that therefore मूर्च्छयति a form of the परस्मैपद would have been appropriate. Usage, however, does not warrant this highly technical



objection 'रुद्धि' has bypassed 'शास्त्र' here as in many other cases (शास्त्राद्दिविर्लीयसी)

I, 20, 1 भीमसेन naturally wants to know the reply द्रौपदी gave to भानुमती's insulting question From अभि + था p. p. p is अभिहित lit what has been said or uttered. I, 20 2-3 The चेटी answers that the queen was not required to make an answer Her servant (परिजन परित वर्तमान जन lit one from among the retinue) managed it all right. If the queen were without her retinue, she would have been required personally to give a rejoinder As it was, द्रौपदी was not required to pay even that much attention to भानुमती The answer of the चेटी shows that she herself was greatly devoted to द्रौपदी and, therefore, did not wait for द्रौपदी giving the answer What was the परिजन there for, otherwise? I, 20, 6-7 The चेटी's answer is quite spirited. 'So long as your (युष्माकम्) mass of hair (केस-हस्त) is not untied how can that of the queen be tied up?' The suggestion is that द्रौपदी would be tying up her hair only after भानुमती and other from among the women on the Kaurava side were compelled to untie theirs on the loss of their husbands in the war in which पाण्डवस were bound to come out triumphant As matters stood both द्रौपदी and भानुमती could not be समितकशे at one and the same time If भानुमती really was very keen on द्रौपदी being 'मयमितकशा' she had to be prepared to be 'मुक्ष्वेणी' herself I, 20, 8-9 As is only expected भीम is mightily pleased to learn how बुद्धिमत्त्वा gave a spirited retort to भानुमती as was demanded by the occasion छात्रु = माधु कृतम् well done : e, bravo! 'तदभिहित यदस्मत्परिजनोचितम्' is भीम's appreciation of the splendid performance of the चेटी 'You have said [precisely] that which is worthy of our servant' "A spirited servant of spirited masters - would do full justice to the service the चेटी rendered to द्रौपदी भीमसेन grows impatient and solemnly declares that before long (अचिरण कालेन), in a very short period of time (पुत्र), he would put an end to this humiliation to which the daughter of the king of Pāncālas' has been subjected

21 Construe : वनध्वजमुज्ज्वलितवर्ण्यद्राक्षिणातमचूर्णितोऽभ्युपगच्छस्य सुयोधनस्य स्नानाः वनध्वजमशोणितशोणपाणि भीम तव कचान् [हे] देवि उत्ससिष्यति । ( वनन्तनिलका ) .

O queen! भीम will decorate (उत्ससिष्यति) your hair (वचान्)—भीम with his hands (पाणि) red (शोण) on account of the blood (शोणित=रधिर) of Duryo

dhana (सुधाधनम्) which would be collected in a mass (स्त्वान् p. p. p. of स्वै  
स्वायति, स्वायत्त), congealed or co-agulated (भवन्ध- p p p from भवन्ध् to  
be congealed) and thick (घन)-of दुर्योधन who will have the pair of his  
thighs (उरुगल्) pulverised or pounded down (म-चूर्णित) by the mighty  
strokes (अभिघात from अभिन्हन् to strike hard) of my mace (गदा)  
terrible [on its part] (चण्ड) and caused to move round (भ्रमित) or  
brandished by my restless (चञ्चलौ) arms (शुभ्रौ)

चञ्चलौ च लौ शुभ्रौ च ताभ्या भ्रमिता च चण्डा च भयो गदा तस्या अभिघाता  
ते मचूर्णितम् उर्वौ युगलम् यस्य स तस्य चञ्चद् युगलस्य qualifying सुधाधनस्य to  
be connected with स्वान् च भवन्ध् च घन च शान्तिम् तेन शार्पौ (रक्तशर्पौ) पापा  
यस्य स — स्वाना नागपाणि—३० In fact the compound should have  
begun with चञ्चद् and continued up to the end of the third line  
"पाणपाल. The splitting up of the मनसि is not in keeping with  
strict rules of grammar. But as any one with a fair acquaintance  
with Sanskrit language can easily understand the way in which  
the parts of the compounds are to be connected with each other,  
it is not regarded as wrong. Sanskrit commentators [like नदिनाथ] ob-  
serve on all such occasions 'सापञ्चलस्यैव गन्धत्वात्सनात् ।'

Bhīma asks 'By whom (केन) is this drum (ड्रुमि) being beaten (नाद्वने passive 3rd person sing of ताड् to beat)—this drum which is deep (धीर-) like the sound (ध्वान) of the मन्दर mountain, moving (चलन्) in the caverns (कुहर) flooded (प्लुत) with the water (अम्भ. n) of the ocean (अर्गव) agitated (आयस्य) in the course of churning (मन्थः = मन्थनम्)—which is terrible (चण्ड) like the mutual (अन्योन्य=परस्पर) clash (मघट्—close impact) of masses (घटा) of clouds (घन) at the hour of the universal destruction (प्र-लय) rumbling (गर्जन्)[deeply] on occasions of receiving strokes (अग्रदूत) of the sticks (कोप) which [further] is the messenger sent a head (अग्रदूत) by the anger (क्रोध) of द्रौपदी (कृष्णा) and the stormy (or destructive निर्घात - from the root नि+हन) wind (वात) a portent (उत्पात) of the annihilation (नि-न) of the Kuru family (कुर्कुल)[and] a companion (सखा) of our lion like [war] cry (हिंसाद -ममरमघट्: so called': it is very loud) r''

मन्थं (or मन्थेन मन्थनक्रियया इति यावत्) आधरत- य. [ क्षौरपुं.] अर्गव. ममुद्रः तस्य अम्भ- जल तेन प्लुतानि कुहराणि गुहा. यस्य, तथाभूत च चलन् च यः मन्दरः प्लुतपङ्क- पर्वत नम्य ध्वान. ध्वनिः इव धीरः गर्भीर । काषाणाम् of (sticks) अघाता. (strokes) कोषाघाता, नपु कोषघातेषु । गर्जन् च ते प्रलयघना प्रलयकालीना. घना- इत्यर्थं, च तथा घटाः समूहाः तामा अन्योन्य परस्पर मघट् मघनाद (close impact), स इव चण्ड. भीमग. । कृष्णाया. द्रौपद्या. क्रोधस्य कोपस्य अग्रदूत messenger sent ahead, harbinger कृते. कुलस्य निधन विनाश तस्य उत्पातः अग्रदूत, अशुभसूचक. निर्घातवातः । In fact निर्घात itself means stormy wind and besides there is the word 'घात' at the end of the compound. On such occasions words like निर्घात are rendered differently. They are taken to have only the adjectival force. Thus निर्घात 'stormy' वात. = wind, अस्माक हिंसाद. (हिं- गर्जनमृदा) समरशब्दः तस्य प्रतिरम्भित प्रतिध्वनि. (reverberation, echo) तस्य सखा अम्भनिकुहरादप्रतिरम्भिसख 'where सखा becomes सख according to 'राजाद सुध्विभ्यष्टच्' राजन्, अहन् सखिन् have the 'अ' ending at the end of तत्पुरुष compounds, according to पाणिनी 5, 4, 91 The verse is remarkable for the alliterative effect ध्वान धीरः, घन घटा, कृष्णाक्रोधाद्य कुर्कुलनिधना- उत्पातनिर्घातवात. etc. The metre chosen is admirably suited to the thought to be conveyed. णं, मन्दरध्वानधीर गर्जन् प्रलय अग्रदूतः the रेफs are all deliberately employed to bring out the terrible nature of the sound of the drum. Thus sound and sense are well matched with each other.

I, 22, 12 Immediately after भीम has recited I, 22, the chamberlain of युधिष्ठिर enters in a confused state and intend, to say something about 'the divine Vasudeva'. At the mention of the name

and addresses himself to him. पापु+उञ् possessed of dust i. e. tainted, stained, therefore metaphorically 'a bane'. Cf नाम्ब from मास where also 'उ' is added in the sense of 'possessed of'. 'एव...निमित्तमात्रेण पाण्डवक्रोमेन भवितव्यम्' 'when you have thus transgressed (अतिक्रान्त) the limit, the anger of the पाण्डव's need be only (मात्र) an outward instrument (निमित्त)'. This means that the transgression of limit on the part of दुर्योधन is bound to bring it's nemesis. पाण्डव's need not do much. I, 22, 14-15 महर्षेभ्यः query is natural. He thought that the wretch of a Sujodhana would at least know [and duly respect] the divine Lord in His real form. I, 22, 16 भीमसेन brings out the difficulty in knowing the divine lord - especially for the evil-souled fool (दुरात्मा मूढः) that दुर्योधन was.

(23) आत्मारामाः निर्विकल्पे समारो विदितरत्नः, ज्ञानोत्सेकात् विचरितमोग्रन्धः, सत्त्वनिदाः [मुनयः] वै कन् अपि तमसा ज्योतिषा वा परस्तात् [विद्यमानं च] वीक्षन्ते, तन् अमुं पुराणं देवं मोहान्धः अयं [दुर्योधनः] कथं वेत्तु । ( मन्दाकान्ता ) .

गीम asks 'How can this one (अयं) i. e. दुर्योधन who is blind (अध.) on account of infatuation (मोह) know (वेत्तु) this ancient (पुराण explained as 'पुरा नवं' i. e. प्राचीनम्) god (देव)—whom ['sages' to be supplied] who take delight in the self (आत्मारामा. आत्मनि आत्मनन्तात् रमन्ते ते), who have fixed (विहित lit kept) their love (रति) on concentration (सन्नाधि. m. from सम्+आ+धा lit to keep well, to concentrate. concentration) in which there are no different alternatives (निर्गताः विकल्पाः कर्ताकर्मकरणरूपा ज्ञातृज्ञेयज्ञानस्वरूपाः वा यस्मान्न सः तस्मिन्) i. e. where the distinctions [called त्रिपुटी] such as the knower, the object known and the process of knowing has vanished) who on account of the profuseness (lit sprinkling उत्तरेक from उद्+भिन्त्) of knowledge have their knot of ignorance (तमस-ग्रन्थि) untied (विपटित-विरुद्ध यथा स्यात्तथा वटित) [and] who [consequently] have taken a firm stand on *sattva* or goodness (सत्त्वनिदाः) realise (वीक्षन्ते lit see) as being some extraordinarily or indescribably great one (कन् अपि an idiomatic combination of the form of the pronoun किम् and अपि) who is beyond both darkness (तमसम्) as well as (वा च) lustre " क्व वेत्तु is a rhetorical question, the obvious implication being नैव विद्यात्. The reason is conveyed by मोहान्धः which is equal to मोहान्धः सन् 'blind through infatuation that he is.' The cause मोहान्धता, of अज्ञान (कथं वेत्तु), the effect, is indirectly conveyed and there is no वृत्तीयान्न or पदार्थान्न word used by the author for bringing out the cause - and - effect - relationship. The verse, therefore, is an

instance of the काव्यलिङ्ग or हेतु अलंकार. The verse is reminiscent of Upaniadic phrases. 'तमसा परम्नात्' and 'ज्योतिषा परम्नात्' are unmistakably echoes of Upaniadic terms. In the बृहदारण्यक there is the phrase 'ज्योतिषामपि ज्योतिः' and there is 'तमसः परम्' in the Śvetās'vatara. In the Bhagavadgītā, XIII, 17 we get 'ज्योतिषामपि तज्ज्योतिस्त्वमसः परमुच्यते ।' But the Gītā too is only echoing the Upaniads. भीमसेन regards बाहुनेत्र as the incarnation of the Highest, therefore identical with the Highest. Now, this Highest, only those who have taken a firm stand on Goodness [or 'Existence'] (सत्त्वे निष्ठा वेदां तेषु मत्त्वनिष्ठा) can realise (वीक्षन्ते). Cf the Gītā phrase 'नित्यमन्वसथा.' and also 'निधे गुण्या'. These persons ever take delight in their self (आत्मन्) or inner essence. They are those who have their love (रति) fixed on concentration which is undifferentiated i. e. where according to the Upaniadic principle 'मद्भविद् मद्भवे भवति ।' the knower of the Highest becomes the Highest and where therefore the threefold distinction viz ज्ञाना, ज्ञेय, ज्ञान does not any longer exist. These persons who are spiritually on a very high level, if indeed, not on the highest, have the knots of ignorance (तमत् = अज्ञान) severed or rent asunder due to the abundance (उत्प्लेक) of knowledge they have. As a result they are firmly established in सत्त्व. This verse is an eloquent testimony of भट्टनारायण's intimate acquaintance with Vedāntā ('भगवारायण', 'तमसा ज्योतिषा वा परम्नात्' 'विषदितममोघन्वय.' which last reminds one of 'भियन्ते इन्द्रयग्रन्धिः छिपन्ते सर्वमेशया ।') of the पञ्चमोऽङ्ग योग where दम, नियम, आसन, etc are to enable a person to have control over the mind (योगश्चित्तवृत्तिनिरोध) and ultimately become so अर्जुन that as a result of practising yoga he becomes one with the Highest. As the बृहदारण्यक brings out the persons reach a stage where all

not at all surprising that he should have been influenced by the philosophy of the Gītā. The present verse, therefore, brings out his acquaintance with Upaniśads, (Patanjala) Yoga, Samkhya and the Gītā stand where the dualism is transcended by going beyond अद्वय or lower ब्रह्म, and अनन्ता पुरुषा and tracing aught to the Highest Reality called as 'अक्षर परम ब्रह्म' or as 'पुरुषोत्तम' or 'वासुदेव' For 'त मोहान्ध वयनयममु वल्ल' read Gītā XIV, 9 cd 'ज्ञानमाहृत्य तु तम प्रमाप्ते मत्प्रयत्नतः ।'

I, 23, 1 2 जयधर is the name of युधिष्ठिर's कञ्चुकी, भीमसेन wants to learn what the 'elder brother' is doing. The कञ्चुकी says that भीमसेन would learn it on having personally gone and ascertained His Majesty's अव्यवहित lit resolve. I, 23, 3 4 Behind the curtain there is tumult again and some one addresses himself to द्रुपद, विराट् etc—the leaders of पाण्डव's अशौचिणाः as also the principal warriors from the कौरव's army

(24) Construe यद् मत्प्रव्रतमङ्गर्भामनसा [ युधिष्ठिणे ] यत्नत मन्दीकृतम्, यत् शमवना कुलस्य शान्तिम् दृष्टता [ तन ] विस्मृतम् अपि इदितम्, तत् इदं वृषदुताकिशाम्बरा-रणे वृत्तारणिसम्भूत महत् यौधिष्ठिर प्राधज्योति कुरुवने जृम्भते (मादूलविकीकृतम्)

Here (इदम्) that (तत्) flame (ज्योतिः n lit lustre) in the form of wrath, belonging to युधिष्ठिर (युधिष्ठिरस्य इदम् इति यौधिष्ठिरम्), which is great (महत्). i. e. strong, and which is accumulated (समन्त्) or fed by the sacrificial sticks (अरणा) in the form of gambling (पूत) by dragging (so many times) the hair (किश) and garment (अम्बर) of the Kings (Drupada's) daughter, which was rendered dull (न मन्दम् अमन्दम्, अमन्दम् मन्द इत मन्दीकृतम्) with great effort by युधिष्ठिर- with his mind apprehensive (भीरु मन यस्य स) of the breaking (मङ्ग) of the vow (व्रत) of truth and which was desired (इदितम्= इच्छितम्) to be even forgotten (विस्मृतम् अपि) by him possessed of peace (शमवना) and wishing peace of the family (कुलस्य शान्तिम् दृष्टता)—here does that grow (जृम्भते) in the forest in the form of the Kurus कौरव एव ज्योति । ह्यनमव अरणी तयो र्ममत्तम् । कुरु एव वनम् । In all these there is अभेद between the उपमेय and the उपमान and one identification is the cause of another The verse, therefore, contains in it an instance of the परपरित रूपव अलकार मत्प्रव्रतमङ्ग is the violation of the vow of remaining in the forest for a period of twelve years and *in cognito* for one year more युधिष्ठिर wanted very scrupulously to observe the vow

I, 24, 1 To भीम this spread of आवे's lustre is only welcome ('let it spread, let it spread') I, 24, 4 5 शौचिणी inquires why every moment

the war-drum is being beaten प्रलये त्वधर म इव मासल lit fleshy : e deep like the clouds at the time of the universal destruction I, 24, 6 8 भीमसेन replies that a sacrifice is proceeding—sacrifice in the form of war The idea is fully worked out in—

(25) Construe वय चत्वार ऋत्विज, म भगवान् हरि कर्मोपदेश, नरपति मद्रा-  
माश्वरदीक्षित, पत्नी गृहीतवता, कौरव्या पशव, श्रियापरिभवकलोपशान्ति पलम्, यशो  
दुन्दुभि राजन्वीपनिमन्त्रणाय स्वीत रमति । ( शार्दूलविनीवितम् )

भीम gives a detailed description of the sacrifice in the form of war (रणयज्ञ) ' We four (brothers : e भीम अर्जुन नकुल and मद्भदेव) are officiating priests (ऋत्विज nominative plural of ऋत्विजू an officiating priest) that divine (मावान्—possessed of powers which are six in number 'षण्णा भय इतीरणा, they are अणिमा इविमा etc, another way of understanding the term मावान् is indicated in the following verse 'सामशान्तिबलेष्वकीर्तिते तस्यश्रेयत । भगवच्छ्रवाश्वानि विना हेवैरुणादिभि ॥ १ । उपुराण 6, 5, 79 ) Hari : e Krishna is the one who instructs us in the rite (कर्म : e याज्ञिक कर्म) The lord of man : e. king Yudhi thira has been initiated (दीक्षा अस्य सजाता इति दीक्षित) in the sacrifice (अधर = यज्ञ —न धरति इति अधर one that does not perish or न धरा हिमा यतिमन् स as यतीया हिमा is not regarded as हिमा 'यतीयाया हिमाया अहिंसात्वान्) of the war (मयाम) and his wife (पत्नी) : e. Draupadi has taken the vow : e. दुषिष्ठिर is the यजमान and श्रेपदी as the यजमानपत्नी is observing the necessary vow for carrying out the sacrifice. The victims (पशव) or beasts to be killed in the sacrifice are the Kauravyas The फल or fruit (correct the last word in the text of the 3rd line of the verse, which ought to be पलम् and not पले) is the allaying or soothing उपशान्ति = उपशमन) of the pain (करेण) of the insult (परिभव) inflicted on the beloved ( : e श्रेपदी) For the purpose of extending an invitation (उपनिमन्त्रणाय) of the princes (राजाश्रय राजन्व) does the victory-doom (यशो दुभि —यशोवनरु दुन्दुभि) boom (रमति) in a manner in which there is a swelling (रस्यै — रस्यैव is an adverbial expression) : e. very loudly. The four officiating priests are called होता उगता अध्वयु and ब्रह्मा भीष्म is appropriately regarded as one who instructs these in the sacrificial rite. Because in the war, it was Sri Krishna who gave the Pān lavas instructions from time to time, having followed which they were able to come out triumphant The verse is an instance of the रूपक अलंकार For there are identifications of the four brothers and officiating priests, दुषिष्ठिर and यजमान etc Regarding the grammar of कौरव्या there is some difficulty Strictly the form कौरव्या would be thus explained

दुर्योधनस्य अपत्यं कुरुणा वनपदानां रात्रौ वा वीर्यं दुर्योधन and then तस्मिन् सख = वीर्या where वीर्य+यत् in the sense of तत्र सखु 'according to पा० 4, 4, 98 causes the अपत्यवाचक 'य' to be dropped. This happens according to 'आस्यस्य च तद्धिदेऽनाति पा० 6, 4, 1०1 But this explanation would refer to दुःशामन and all others beneficial to दुर्योधन, while दुर्योधन himself would remain unmentioned or would not be referred to. By way of making the most of a bad bargain, it may be argued that among those beneficial to दुर्योधन, certainly दुर्योधन must be included. For, who can be more beneficial to दुर्योधन than दुर्योधन? Or, alternatively it may be said that by एकदशवृत्ति—वीर्यश्च (दुर्योधनश्च) वीर्याश्च (दुःशामनादयश्च) = वीर्या । This would be in consonance with 'हरुपाणाम्कद्रोषं स्वविभक्तौ पा० 1 264 which is explained by the सिद्धांतकौमुदा as 'स्वविभक्तौ वा नि हरुपाण्यव इष्टानि तपामत्र एव गिष्यत ।' I 2०, 1 कुरुजनानुज्ञाता permitted by the elderly person (गुरुश्च अर्थो जनश्च i. e. बुधिष्ठिर) or by elderly persons, alternatively. Before the five brothers start for the battle-field they will have to take their leave of and receive शुभाशीर्वाः (or auspicious blessings) from the elders. विक्रमस्य (शौर्यस्य) अनुरूपम्-रूपनतिक्रम्य यथा स्यात् तथा-विक्रमानुरूपम् । -I, 25, 2 भीम is only too ready. He therefore takes formal leave of द्रौपदी (देवि, पृथ्वी etc). The purpose of the war is evident—कुरो कुलस्य ध्रुव

I, 25 4-7 Draupadi's eyes are full of tears which she checks (बाधे धारयन्ता) The author does not say in so many words as to what the tears were due to. But as far as can be made out they must be an indication of the unlimited joy द्रौपदी felt on having come to know that the wrong done to her would soon be avenged. For, the difficulty she was afraid of—viz. other brothers of भीम— the elder as also younger—not agreeing to भीम's proposal of showing no mercy to and thus making no peace with the enemy, she now knows has been surmounted. She wishes भीम everything auspicious. A better phrase to express her wish that भीम should have all that is *namgala* than the one द्रौपदी employs viz., अमुराभिप्रेतस्य हरे इव it is difficult to think of. The विद्या of 'नाय' भीम does not lose sight of the blessings mother कुन्ती is sure to shower on भीमस्तन as well as मन्देव on the occasion of the latter's leaving for the battle-field. And hence 'यच्च भवता कुन्ता आग्राग्ने तदुत्पादं मवतु ।' To be able to conceive how कुन्ता would react to this new situation, naturally द्रौपदी was required to check her personal feeling of joy. This conflict between elation or what would have been elation and consideration of the feeling of elders—whose affection



for भीमसेन like द्रौपदी's love of him knows no bounds - has very deftly been presented by मनु नारायण in just a couple of words pregnant with meaning 'वाच्यं धारयन्ता I, 25, 8 Both accept the auspicious utterance I, 25, 10 Draupadi reminds भीम of the necessity of consoling her after having returned from the battle field (ममाधारुदितव्या potential participle feminine base, nominative sing from the causal of मन+भा+श्च ought to be made to breathe well, ought to be comforted or consoled) I, 25, 1 'why even now give a false (भलीक) consolation? i.e. by implication the consolation did not prove true. But this state has now come to an end

(26) Construe अनि शेषिनः कौरवम् [ अत्र एव ] परिभवक्षान्तिन्त्राविधुतिताननं  
शुक्रोदर भूय [ त्व ] न पश्यसि (अनुदुःख)

'Hereafter (lit again भूय) you would not see (पश्यसि = दृश्यसि) भीम who has not destroyed यौव्यस्य to the last person (न नि शेषिणा completely destroyed कौरवः येन अनि कौरवम् - नञ् बहुव्रीहि) and who consequently has a face (आनन) that has lost all colour or has gone pale (विधुतित-विभ्र, विष्ण) on account of the sense of shame (लज्जा) at having had to put up with (क्षान्ति quietly putting up with from the root धृन् to forgive) insults' Reference by भीमसेन to himself as 'शुक्रोदरम्' is interesting. It is more effective than 'माम्' I formerly you saw 'शुक्रोदर' (शुक्रस्य उदरम् इव उदरम् यस्य स तद्) who was not able to carry out his consoling words. The latter proved themselves to be emptied of their contents. But this would not be repeated *not*. One cannot say whether शुक्रोदर is not significant in the sense that भीम wants to suggest that for long he has remained hungry and that voracious that he is he would make short work of his enemies. I, 26, 3 + A very pleasant passage. द्रौपदी knows that भीम (her नाथ) is sure to have the fire (अनन) of his anger inflamed (उदीप्ति lit enkindled) on account of the insult inflicted on वासुदेनी i.e. herself. She knows well that those who are under the influence of anger do not exercise

तथा मघरणीयानि भ्रमप्रतन्त्ररणीयानि ) [ A reader acquainted with Kālidāsa's plays is reminded of विनीतवपुषः प्रवेष्टव्यानि तयावनानि नाम ।' ] द्रौपदी had an intense desire that the अपकार done to her should be avenged. The one person on whom she relied more than on any one else, for this being achieved, was भीमसेन. The latter she also knew was too prone to be angry. She, therefore, sounds a note of caution with all the concern of a loving wife. This passage too has a bearing on the question 'who is the hero of the Veṅsaṃhara' ? Draupadī leaves no room for any doubt.

(27) Construe अयोन्वास्कात्मभिर्द्विपरिवरमामांमस्तिष्कपङ्के मद्राना स्वन्दना नाम् उपरिष्ठापदभ्यामविकान्तपत्तौ रक्षीतासुस्पानगोष्ठारमदशिवशिवानुयनृत्यत्करन्दे सप्रामैकाण्ये धान् पयसि विचरितु पाण्डुपुत्रा पण्डिता [भवन्ति] (सम्भवा)

The verse is prefaced with 'अधि सुश्रित्वे' — 'O excellent (यु) Katriya lady' — the significance being that 'सुश्रित्वा' that द्रौपदी is she need not have any misgivings as to how the पाण्डव्स would fare in the battle. The fourth line is a very nice example of अप्रस्तुतप्रशंसा. 'The sons of Pandu' says भीम 'are well versed (पण्डिता lit learned expert adept 'पण्डा बुद्धि अस्य मताता इति पण्डित) in moving about (विचरितुम्) in the inmost waters (अन्त पयसि) of the great or profound (एक lit one, here = profound, very deep) ocean (अणव) of war (सग्राम)' Draupadī had sounded a note of caution with particular reference to भीम. But to that his answer is 'All sons of Pandu are skilled in moving in the waters of the deep battle ocean' भीम was प्रस्तुत (विशेष), पाण्डुपुत्रा (in general) were अप्रस्तुत. But by introducing the अप्रस्तुत it is that भीम makes his answer. The first three lines contain a graphic description of the सग्राम identified with an ocean (a रूपक). The verse is thus a good example of the delineation of the रौद्ररस 'Sons of Pandu are expert in moving in the ocean of war — where the foot-soldiers पत्तय = पदातय who are brave (विकान्त), plant their feet on (उपरिष्ठापदभ्याम ये) the chariots (स्वन्दन) which latter are plunged (मग्न प प प ot मग्न to be plunged) in the mire (पङ्क—mud, mire) of the blood (रुधिर) fat (वसा) flesh (मांस) and brains (मस्तिष्क) of the elephants (द्विप—द्वान्वा विवनि इति drinking with two — the trunk and the mouth) mingled (भिन्न lit broken प प प from भिद् to break) on account of impact (आशकात्म—collision) against each other (अयोन्वे) and where headless bodies (कवच in ) dance (नृत्य) to the accompaniment of the musical instruments (नृत्य) in the form of the inauspicious (अशिव-अनङ्गल) female jackals (शिवानु) howling (रमन्व—

lit producing a sound) in their assembly ( गोष्ठी f= समूह ) [gathered or come together] for the purpose of drinking (पान) of blood ( असृक् n अमृती nom dual असृजि nom plural)

Here is a pen picture of the scene on the battle field faithful to the minutest detail in all its grimness. Thus there are a number of elephants who in the hurry and confusion of the hour jostle with each other run into each other and by virtue of mutual collision get themselves mangled. All over there is blood that flows profusely. In it get the fat, flesh and brains of the elephants mingled. This becomes a vast amount of mire. In this are chariots plunged. Brave foot soldiers, not daunted by the difficulty, plant their feet on these chariots. So terrible is the fight that some headless bodies (कवच्यः) dance about on the battle-field. There is a belief that a headless trunk dances on a battle-field where a thousand warriors are killed 'मय सहस्रनाशे समरमुने नृत्यति कवचम् ।' There is the accompaniment of the musical instruments too - in the form of the having of the female jackals who have assembled in big numbers. Their conference has only one object—drinking the unlimited amount of blood that has been spilt on the battle ground [No wonder that this latter makes भीम think that the battle is an ocean—a profound one indeed. That, however, presents no difficulty to पाण्डवः. They are adept in moving in the innermost depths of it. Draupadi need have no apprehension.]

अन्वान्ये यत् आस्फाज्जनं तन भिक्षा दे दिवा ( वरिण ) तेषा रुधिरं च दग्धा च मांसं च मलिनकानि च तानि एव पक्व तस्मिन् अन्यान्वा एके connect this with निमग्नानां भ्यन्दनानाम् which is another instance of १ सापेक्ष समाम ( मापभत्वऽपि गमनत्वात् समान ) रसान् ( from रश्ये p. p p to grow, increase, expand : e. profuse ) च तत् असृक् ( e. blood ) च तस्य पानं ( drinking ) तदय गाष्ठी ( समूह ) सत्र रसन्त्य अशिवा (अशुभा) शिवा एव दूय ( नृपम्बन इति यावत् ) तन नृत्यन् कवचा वरिमन् स स्फालामृषवात् .. कवच म्प्रामिर्वाणः ।

On this note does the first act end as the stage direction भिक्षान्ता मरे \* brings out.

It only remains to give a *resumé* of the contents of the first act. This would enable the reader to appreciate the literary art of the author of the Venṣamhāra well. It is easy for those who only cursorily read the first act to see that it is divided into two parts. The first

part is constituted of the प्रस्तावना (pp 1-7) and the second part extends from page 7 (I, 8, 9) to page 26 (I, 27)

The *prastāvanā* begins with the *nandī* made up of three verses where the first verse embodies a salutation to the divine lord Viṣṇu 'here this cavityful of flowers strewn on Hari's feet may bring about the success of us (actors) such as will prove attractive to the eyes of the assembly' In the second, there is a pious wish expressed to the effect that the conciliation of Rādhā on the part of Kamsa's enemy which proved to be successful, may help the audience prosper In the third verse, there is the pious wish, that lord Sankara looked at differently by different parties at the time of the destruction of the three cities built by Maya, should protect 'you' (i. e. those assembled in the auditorium to witness the performance of the play) The author then makes the Sūtradhāra (or the Stage-Manager) his mouth piece and through him shows his high regard for Vyasa the author of the Mahābhārata (समृद्धसामुद्रका कृतं श्रेष्ठं वाचनं वन्द्यं), veritable nectar to be drunk with cavityfuls in the form of the ears (I, 4) Then there is a request made to the spectators (or readers) that they should taste the excellences, how soever few and far between, in the play even like bees tasting the drops of honey, however few, from the flowers (I, 5) Either out of regard for the labour of the poet, or out of a sense of respect for the noble plot, or out of sheer curiosity to witness a new play, the Sūtradhāra earnestly requests the audience to pay attention At this juncture, behind the curtain there are words uttered bringing out that the Son of Devakī who has of his own accord undertaken the mission of a messenger with the desire of welfare of the Bhārata family, is about to start for Duryodhana's camp The Sūtradhāra knows it is his 'Assistant (परिपात्रिक) who has announced the departure of lord Krishna with the purpose of seeing Duryodhana and he, therefore, asks the assistant 'why not celebrate this auspicious occasion one which would be the cause of an end being put to the conflict between the Kaurava and Pāṇḍava princes—with a *samgīta* or song, dance and playing upon musical instruments' The theme of the song appropriately is the 'autumnal season' which has only recently set in A verse in which words are used paranomastically brings out how swans with beautiful wings that have decorated the quarters and

that are active in a way vehement on account of extreme joy have descended on the surface of the earth. There is a suggestion made of the imminent fall on the ground of the sons of Dhṛtarāṣṭra, with virtuous men on their side, with all quarters conquered by them, with their activities full of insolence due to pride. The Assistant of the Sūtradhara is shocked at the suggested meaning. The Sūtradhara's explanation that Dhṛtarāṣṭra<sup>b</sup> refers to the swans, as is only meet while describing the autumnal season and his pious wish 'may the sons of the Kuru king be well at ease (स्वस्था भवन्तु) along with their attendants (समृत्वा), only brings out that what is sought is that the Kauravas depart to and stay in the heavenly world (स्वर्गे स्थिता भवन्तु) along with their hosts of servants. Behind the curtain, some one who understands the ॐकार as wishing well to the कौरव्स shouts out 'while I am alive, would the sons of धृतराष्ट्र be well at ease?' Practically the next moment the Sūtradhara enlightens his Assistant that it is *Bhīma who is all anger and drinking all by his glance, followed by Sahadeva who is coming 'even in this direction'*

'Let us go away hence for the sake of safety' proposes the Sūtradhara and thus both the Sūtradhara and the Pāripars'vika quit. Here the *prastavānā* of the play comes to a close.

Then enters भीम, followed by सहदेव, on the stage. The former is in an extremely angry mood, Sahadeva's attempt at persuading him that the words of the Sūtradhara were only favourable to the Pandavas ('कुर्व स्वगत्याः भवन्तु') only add fuel to the fire. भीम angrily points out 'it is improper on your part to wish ill to the Kauravas, they are your brothers worthy of having peace made with them'. By *viparīta lakṣṇā* this only brings out how Bhīma has lost all patience with युधिष्ठिर who ever stands for peace. सहदेव says angrily 'none of your younger brothers would have tolerated the Kauravas, had the king (युधिष्ठिर) not prevented them from punishing them'. This precisely is the reason why भीमसेन declares he has cut himself off from them 'भीम would break to pieces the peace, do you put it in order'—is the challenge he throws out. सहदेव tries to point out that this attitude of भीमसेन would perhaps make the elder brother angry. This only excites भीम's anger all the more. Not without sarcasm does he ask 'does the elder

brother know even being angry?' Convey to him my word, to-day you are not my elder brother, nor am I your obedient younger brother with these words, भानुमन starts with the purpose of going to the armoury कर्ण points out to him that he is going in the direction of द्रोणी's quadrangle

Bhīma is glad that he had unwittingly turned his footsteps in that direction. For he had to take his leave of द्रोण before starting with the purpose of destroying the enemies. In anger भानुमन sits on bare ground. कर्ण points out to him the seat that was spread out there and requests him to occupy it and await the arrival of कृष्ण. This word कृष्णामनन् puts मन in mind of कृष्ण's mission. He inquires of कर्ण 'what are the terms of peace?' कर्ण gives an elaborate explanation as to how four villages mentioned by name and any fifth asked for are only intended to expose the great wrongs done to पाण्डवों by the कौरवों. He also tries to bring out how in asking for just five villages, there was the motive on the part of युधिष्ठिर to convince the world that his heart was averse to destroying his own (Kuru) family. Bhīma is not in the least convinced. He deplores the loss of all kaurava valour on the part of युधिष्ठिर who he says gambled away that most precious possession in the *Jyotasrtha* along with his kingdom. At this juncture, Draupadi accompanied by her maid servant enters on the stage. She is in tears and badly in need of consolation. The cetti says Bhīma ever enigmatically disposed towards Kurus would remove your grief. Draupadi agrees but adds 'if the king i. e. His Majesty Yudhishthira would not oppose him.' The cetti gathers that Bhīmasena is angry. This mood of Bhīma is welcome to Draupadi so much so that she does not even mind her arrival not having been noticed by her lord Lhāma. She and the cetti sit at a distance, away from Bhīma with the purpose of learning what he has resolved to do.

Bhīma declares his vow to drink the blood of Dussasana and pulverize the thighs of Duryodhana. Draupadi is delighted to hear this. She would like to hear it again. Bhīma reiterates his resolve - this being quite natural to his mood of the moment, though he neither sees nor hears Draupadi. To कर्ण's explanation of the purpose of the 'terms of peace' मन's reply is 'killing the enemy's family puts you to shame, but not the dragging by the hair, in the assembly of kings, of your wife.' Draupadi's as de नय न उन्नये ।

त्वमपि तावन्मा विभ्रमार्थी । throws an amount of light on the attitude of भीमसेन and his brothers towards the wrongs inflicted on her by the enemy सद्देव then draws भीम's attention to the fact that Draupadī had come already but that भीमसेन did not notice her arrival through anger भीमसेन apologises to Draupadī for his failure to notice the queen's arrival Her very condition like that of a woman whose husband has gone on a long journey explains to him why द्रौपदी is dejected

Actually there has been a fresh cause of dejection of Draupadī She tells her cetī to acquaint भीम with that (इहमे बुद्धिमत्तिके कथय दासस्य । षोऽन्या मम परिभवेन खिद्यते ।) भीमसेन learns how भानुमती had inflicted a fresh insult on द्रौपदी by asking her *when five villages are being begged for why do you not tie your hair up?* भीमसेन significantly asks सद्देव whether he has heard what the cetī reported. सद्देव replies he is not surprised as a creeper is bound to be filled with the venom of the poisonous tree it entwines. Bhīma is mightily pleased to learn how the cetī lost no time in retorting to भानुमती 'अपि भानुमति, सुष्मारम मुक्तापु केशहस्तेषु कवचरमाक देव्या केशा मयम्यन्ते इति । Immediately after this भीम promises द्रौपदी that before long he would *decorate her hair with his hands red on account of the congealed thick blood of Duryodhana with his thighs pulverized by his (भीम's) mace* Draupadī knows only too well that to भीमसेन once his anger is aroused nothing at all is difficult सद्देव agrees on behalf of his brothers (भानुन and नकुल) that they would favour भीम's resolve to punish the enemy

At this juncture there is a great tumult heard from behind the curtain Bhīma says here this drum is being beaten the companion of our loud war cry the harbinger of Draupadī's anger, the portentous wind of the annihilation of the Kuru family' The chamberlain appears and reports how दुष्येण tried to take वासुदेव captive but was frustrated in his efforts as वासुदेव showed his विश्वरूप (cosmic form) भीम tells सद्देव it is only natural that the evil souled दुष्येण should not be able to know the ancient god whom only sages realise with an amount of meditation Another tumult behind the curtain makes it clear that the 'lustre of दुष्येण's wrath, long suppressed, is now spreading [far and wide] भीम is all full of joy to learn this and exclaims let it spread, let it

a fact at all II, 0 8 अथवा introduces a change of thought Why should I blame 'old age and say 'overpowered with age ? Of all staying in the अन्न पुर as attendants—whether young or old—this is the costume i. e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—even when they are young they hate to use the staff) And this same is their activity (चर from चृ to act, operate, synonymous with वि+आ+ृ) also (च) That is, they have no freedom of action at all They are always required to obey the master's command. 'Theirs is not to question why चावहारिणः i. e. pertaining to the व्यवहार laid down by व्यवहार (व्यवहारेण आचारेण विहित इत्यर्थः) i. e. customary Thus there is no escape from it II 0 9 तत्र हि explains the observation made by the चरुमन् The कुरुमन् in short wants to say that nothing new has taken place in his life as a result of his having grown old Much the same things were there in his youth too

(1) Construe उच्च उदुषि मति अपि अल न शक्तम्, श्रुत्वा अपि न आकर्णितम्, शक्त अपि अधिकारे अधिकृता इति यदिति मन्त्रान्विता मन्त्र मन्त्रितु दत्तमनसा मया उच्यते न वदन् । मन्त्र-शक्ति-शक्तिरस्य मन्त्रमा यत् कृत [नत्] किं नाम ।

Even when (अपि) the eye sight was quite strong (उच्च उदुषि मति) by me enough was not seen A servant's is a very difficult job As is observed by the *subhāsitakara* 'मन्त्रावम परमगहन वागिनामप्यगम्य' A servant is not to see what the master does not want him to see Similarly he is not to hear what the master does not like him to Thus even though the servant may have heard (श्रुत्वा अपि) many things he has not heard any (न आकर्णितम्) Over-inquisitiveness on his part in seeing or / and hearing more than is enough would involve him in the greatest trouble. He is ever to be conscious of this fact. Thus even in youth he is to behave much in the same way as an old man The Chamberlain had his staff (यदिति) as the badge of his office. He had, therefore to carry it with him while on duty, even when he was young अपिचरुमन् in office अधिकृता was laid down prescribed [as necessary] Everywhere I had to direct my mind (दत्तमनसा मया) to the possible blunders and thus being ever afraid of the displeasure I would otherwise have incurred of the power-conscious inmates of the harem and thus be very humble or modest in all my movements (यत् न उच्यते lit by me walking erectly also metaphorically behaving impudently, was not indulged in). Some take मन्त्रितु to be the misdemeanour



निवृत्त p p p nominative feminine base is निवृत्ता returned - this being an instance of वनरि वत् That is निवृत्ता=निवृत्तानी भन्ता is [respect worthy] mother & here या मरी is दुर्बोधने is speaking पात्रवा वन्दन तस्य समय (सम्भव going together, convention, custom, form synonymous with उपचार) Good manners required that the daughter in law did her obeisance to the mother in law II, 0, 5 निहत अभिमन्यु ये न निहताभिमन्यव । राधेय यद्यत्र च प्रभृता येषां ते राधेयजयद्रथप्रभृतयः । राधेय is कण He was the son कुन्ती had from मय whom कुन्ती could bring down on earth as a result of a mantra she had been given by sage दुर्वासम pleased with the way she served him at the house of her father कुन्तिभोज [—in fact this latter had adopted पृथा the daughter of a वादव chief as his daughter—पृथा later came to be known as वन्ती on this account] कुन्ती was a maiden at the time that out of curiosity she put the mantra to use. मूर्ख would not excuse वन्ती though the latter requested him to do so The son born was वण As per terms agreed upon the Sun restored to वन्ती her maidenhood after their union कुन्ती, afraid of public opinion abandoned वण She left her in a box along with jewels which was dropped into a river One अधिरथ who found the box and the boy entrusted the latter to the care of his wife राधा She brought up वण who therefore came to be called राधेय (राधासुत) II 0, 6 सनाजित्तया ought to be honoured, nominative plural of the potential participle from सनात्—सनाजयति—ते II 0 7 अ प्रभविष्णुता—oh [how] great [is] the state of being the lord or master! जसः श्ले वरा = old age वरसा अभिभूत—overpowered with age मयादीम तस् १ here for न मरारि निवास अवरोधनिवास The वचुरी means to say that in charge of the भन्त पुर that he was and superannuated that he was he should have been spared by his master As it was दुत्तर मया गन्तव्यम् it was obligatory on him to run quickly—this was proof positive of His Majesty's power 'I am appointed to look after the अवगार (अवगर्भने प्रवण अत्र-ति अवराध) and yet am now required to run and search for नातुमती अहो प्रभविष्णुता महारा मूर्ख is sarcastic Actually the Chamberlain is very much in distress that at his old age he should have been sent for such an urgent task. The idea is जसमिभूत and अवरोधि नियुक्त that I am I should not on any account be made to leave the premises of the inner apartment But His Majesty has thought it proper to entrust to me a work compelling me to run So the अवरोधनिवास is reduced to a mere form and is not

a fact at all II, 0, 8 अथा introduces a change of thought 'Why should I blame 'old age and say 'overpowered with age'?' Of all staying in the अनापुर as attendants—whether young or old—this is the costume i. e. using a staff which is useful for leaning against in old age is a part and parcel of the costume of persons like me appointed to look after the harem (—even when they are young they *have* to use the staff) And this same is their activity (चग from च्च् to act, operate, synonymous with विनाश+च्) also (च) That is, they have no freedom of action at all They are always required to obey the master's command 'There is not to question why' व्यावहारिक i. e. pertaining to the व्यवहार laid down by अन्तर (व्यवहारेण आचारेण विहित इत्यथ) i. e. customary Thus there is no escape from it II 0, 9 तम हि explains the observation made by the कन्वुका The कन्वुका in short wants to say that nothing new has taken place in his life as a result of his having grown old Much the same things were there in his youth too

(1) Construe उच्चै चक्षुषि मति अपि अल न ईक्षितम्, कुत्रापि न आकर्षितम्, अल्प अपि अधिकार अधिकृता इति यष्टि-समाश्रिता, मन्त्र-मण्डितु इत्यन्तः नया उच्यते न यतन । सत्वान्धातुना क्वितस्य म तस्मा यत् कृत [त्] कि नाम ।

Even when (अपि) the eye sight was quite strong (उच्च चक्षुषि मति) by me enough was not seen A servant's is a very difficult job As is observed by the *śubhāṣitakara* 'नवाथम परमाहन योगिनामप्यात्म' A servant is not to see what the master does not want him to see. Similarly he is not to hear what the master does not like him to Thus even though the servant may have heard (श्रुत्वा अपि) many things he has not heard any (न आकर्षितम्) Over-inquisitiveness on his part in seeing or / and hearing more than is enough would involve him in the greatest trouble. He is ever to be conscious of this fact. Thus even in youth he is to behave much in the same way as an old man. The Chamberlain had his staff (यष्टि) as the badge of his office. He had, therefore, 'to carry it with him while on duty, even when he was young अधिकार is office अधिकृता was laid down, prescribed [as necessary] Everywhere I had to direct my mind (इत्यन्तः नया) to the possible blunders and thus being ever afraid of the displeasure I would otherwise have incurred of the power-conscious inmates of the harem and thus be very humble or modest in all my movements (यत् मया न उच्यते lit by me walking erectly, also metaphorically behaving impudently, was not indulged in). Some take मन्त्रि's to be the misdemeanour

on the part of the inmates. But ever there the Chamberlain had to keep himself within limits as there was no knowing what the displeasure of some one from among the inmates of the harem would have led him to. There is a third way of interpreting 'स्त्रलिखेत्सु दत्तनना नोधनम्.' Wherever I was required to show the path to one or the other part of the palace to His Majesty or Her Majesty (of the customary 'एत एतौ देव' or 'एत इता देव') I had to be very careful lest there would be stumbling (स्त्रलिखेत्) due to unevenness of the way or the obstacles on the way. All these three interpretations are possible. Perhaps the first is the best as it shows the difficulty that the Chamberlain had to experience because he was a servant, even when he was young 'Eyes and yet no eyes, ears and yet no ears, enough strength to walk without a support and yet the use of the staff which was the badge of his office, afraid that there would be a blunder he had to be very particular not to be very erect or metaphorically insolent'. In old age his eye-sight has become weak, so has his sense of hearing. Leaning against the staff is now absolutely necessary for support. Impudence, insolence which had to be avoided (न उद्धत यानम्) in youth has its physical counterpart viz, now here can he now walk erect lest in an attempt to do so he stumbled. Thus quite appropriately does the Chamberlain ask 'what is it indeed that has been done [as a harm] to me by old age?' — 'My life was already made blind by service—now old age has made it blind. This, however, is no new handicap or calamity'. For a similar idea read Kādambari ('दे च विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तयः पश्यन्तोऽपि अन्धाः इव, धृष्वन्तोऽपि अधिरा इव, बाग्मिनोऽपि मूका इव, जानन्तोऽपि जडा इव, अनुपहतकृ चरणा अपि पङ्ख इव, अकिञ्चित्करा स्वात्मना स्वानिचित्तदक्षे प्रैतिविम्बदरने ।')

The difficult life that servants, particularly in the royal palace, are required to lead is brought out in the following verse from the मुद्राराक्षस III, 14 (p. 89 our edition) which may relevantly be quoted

नेतव्यं नृपतेस्तत्र मन्त्रिणो रङ्गस्थो बहूना-

दन्वेन्दुश्च वसन्ति देऽयं भवनं लब्धप्रसादा विदा ।

दन्वाद्गुणुलदर्शनात्पदे पिण्डायनायस्यत-

मेवा लाघवकारिणी कृताधिपः स्थानं श्रुत्वात्सि विदुः ॥

II, 1, 1 The stage direction 'अकारे' means 'in the air'. The कन्तुकी manages to impress the audience that he is able to hear the word, uttered by some one at a distance from him, though the latter person is not visible to the audience. 'किं कथयति (what do you say)'

introduces the words of this other character heard by the character on the stage. Such a device of hearing 'in the air' is evidently intended to indicate the progress in the plot, without unnecessarily bringing too many characters on the stage.

The आशाशभाषितम् (i. e. आकाश भाषितम्) is thus explained by the दारुणक, I 67 किं श्रुत्वाप्येवमादि विना पाद श्रुतीति यद् । शुलवानुत्तमप्येकस्तत्प्रादात् आशाशभाषितम् । In the नाट्यशास्त्र, भरत has the following in explanation of the same device

दरश्यामापण यत्प्रादग्गरीरनिवेदनम् ।  
‘परोक्षान्तरित वाक्य तदाकाशे निगद्यत ॥’

II 1, 2-4 The कञ्चुकी knows from what विद्वगिका says that भानुमती has returned after having bowed down to the feet of the mother-in-law, and that with the desire (आशा) of the victory (विजय) of her husband, after having carried out the salutation to the feet of the elders (निर्वर्तित गुह्यां पादयो वन्दन यथा मा निर्वर्तितगुह्याश्वन्दना) she has from that very day (अद्य प्रभृति) begun to observe a vow (भारुष्य निवस यथा सा-व०) begun staying in the वान्शेयन. The Chamberlain bid विद्वगिका go about her business, saying he would report to His Majesty the whereabouts of Her Majesty परिक्रम्य - having moved about this is intended to convey to the audience that he has started going back for reporting what he has ascertained to His Majesty Duryodhana. II 1 5 6 The passage साधु पतिव्रते सुर मनुभवति throws an amount of light on the character of भानुमती and on that of दुर्योधन. The former is congratulated upon by the elderly कञ्चुकी (who imagines he has भानुमती standing in front of him) श्रीरवभावाऽपि वननाम्ना—even though having the nature of a woman. This shows that women were generally regarded as not realising the importance of the serious aspect of life. भानुमती is an exception. So does the कञ्चुकी say You are better (i. e. worthy of being congratulated) 'And not His Majesty he adds i. e. not king दुर्योधन. This also from the point of view of the कञ्चुकी, is an exception. In a society where the families are of the patriarchal type the main male member has to be very particular. He must needs have a full sense of responsibility. But in the case of दुर्योधन and भानुमती, according to the कञ्चुकी the whole thing has been topsy-turved. भानुमती a woman shows full sense of responsibility while the king (दुर्योधन) is taking things in a very light-hearted way. In spite of the strength of पाण्डवः—what is a more formidable circumstance when they are having Vāsudeva as their helper दुर्योधन is indulging in the pleasure of sports

in the inner-apartment भद्र नारायण is skilled in character delineation. He knows the importance of the principle of contrast. Not only is their contrast between मानुमती and दुर्योधन—but at the end of Act II, the reader (or the spectator) is convinced that there is a sharp contrast between भीम certainly the most important male character in the drama and दुर्योधन whom भीम was intensely longing to punish विचिन्त्य—having reflected, the कल्मुकी points out *one more impropriety* of the conduct or behaviour (विहितम्—p. p. an instance of नपुंसके भावे क्त) अयथातथम् = न यथातथम् where यथातथम् means 'what is how it ought to be.' 'यथायं तु यथातथम् ।' अमर० कृत -why?—the Chamberlain proceeds to explain his observation about another impropriety on the part of दुर्योधन

(2) Construe आ शस्त्रग्रहणात् अकुण्ठपरशी तस्य अवि मुने जेता अय भीष्म पाण्डुघ्नानि शरै शायित अस्य तापाय न [भवति] । प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिन च अरतिद्वन्द्वधनुष बालस्य अभिमन्यो वधात् [अय] प्रीत । (शाङ्खलिकीकृतम्)

Here (अय) भीष्म caused to lie down (शायित—p. p. p. of the causal of शी-शेते to lie down) [in a helpless condition] by their arrows (शरै) by the sons of Paṇḍu leads not to the anguish (तापाय न तापाय न क्लृप्ते, संवृते, नायते ना according to the बार्तिक 'क्लृपि संप्रधाने च' which lays down that in the case of the root क्लृप् or its synonym meaning to lead to, the result to which anything leads is put in the dative case) of this one i e दुर्योधन भीष्म is the conqueror of even that sage viz. Paras'urāma who had his axe (परशु) unhindered (अकुण्ठ) right from the time of his seizure (ग्रहण) of the weapon. There is an allusion here to the battle between परशुराम the teacher and भीष्म the pupil as परशुराम told भीष्म to accept अम्बा for his brother विचित्रवीर्य as अम्बा had succeeded in winning the sympathy of परशुराम, thanks to हीत्रवाहन her maternal uncle who introduced her to the invulnerable sage. The battle is said to have lasted for as many as twenty-three days. Neither परशुराम nor भीष्म would give in. As generally happens on such occasions, divine sages led by Narada had to intervene and put an end to the fight between the preceptor and the pupil. Ultimately परशुराम accepted that he was defeated by his own pupil. Never since परशुराम had begun wielding weapons (आ शस्त्रग्रहणात्—where आ is used in the sense of 'since' or 'from' and takes the ablative of the event or period it governs, according to 'परम्याह परिभि' पा० 2, 3, 10) for a similar use of आह् i e अभिविधौ vide 'आमूलान् शत्रुनिच्छामि—there is

आह्नयंशिवाम् too l. e. आ signifying the farthest limit illustrated by 'अ  
 कैलासाद् दितकिमलवच्छेदपथेयवन्त' मघदूतम् 12, C (p 11 our edition with वल्गुभट्ट s  
 commentary) and 'अम्भोधीना वनानामापारेभ्यश्चतुर्णो चडुलतिमिकुक्षोभिता  
 न्तर्गतानाम्' - सुदराक्षम् III, 24 (p 99 our edition) was he vanquished  
 by anybody- भीष्म was the first to have achieved this signal honour.  
 That भीष्म or भीष्म of this reputation has been compelled to lie down on  
 bed by their arrows (discharged by अजुन taking shelter behind शिव्ण्वी  
 against whom भीष्म refused to use his weapon, as भीष्म knew the story  
 of शिव्ण्वी who was originally a woman) [Read 'व्रतमेतन्म विभुनम् । क्रियां  
 श्रीपूर्वेकं चैव स्त्रीनास्ति स्वापकृषिणि ॥ न मुञ्चयेमह वागनिनि कौरवन्दन । न हन्यामन-  
 कारणेन शिव्ण्विडनम् ॥ - For परशुराम s acknowledging the superiority  
 of the skill of his pupil in the art of fighting read ततो रामो द्रपितो राजभिः  
 वृथा तदन्व विनिवर्तिन वे । जितोऽस्मि भीष्मण सुमन्दबुद्धिरित्येव वाचयन्महा व्युज्ज्व ॥]  
 The first two lines of the verse thus bring out how दुर्योधन is su-  
 premely unconcerned in respect of भीष्म whose lying on a bed ought  
 to have filled the king with anguish. But of anguish on the part  
 of दुर्योधन on this account there was no trace (तापायास्य न). The  
 3rd and the 4th lines bring out how दुर्योधन is elated at what in  
 fact he ought to have been ashamed of He is delighted (प्रीत )  
 on account of the slaying (वध) of अभिमन्यु who was fatigued  
 (श्रान्त-प p p from श्रम् to be tired or fatigued) in conquering  
 a number of (अनेक lit. not one, more than one) bow  
 wielders who were all grown up (प्राढ) i. e. senior to him (अभिमन्यु)  
 who [besides] was alone-fighting single handed against a combination  
 of a number of those seniors of his (एकाकिन- gen. sing of एक किन् alone).  
 The crime or killing the young lad who was unaided by a number of  
 his seniors all combined against him becomes all the more heinous  
 on account of अभिमन्यु having been killed when his bow had been  
 cut off (लून cut p p p. from लु to cut\_ धनु दस्य म ought to give  
 लूनधन्वन् as the compound 'गुरुन्तस्य बहुवीरि अनहादेश-स्य च दाक्षधन्वा ।  
 शिकान्तकौमुदी-पा 5,4,13 'धनुष.' समानान्तविधेरनित्यत्वात्.) can and is requi-  
 sitioned to justify such forms This was against all decency 'And  
 yet His Majesty Duryodhana is exulting in this ' O the height of impro-  
 priety !', 'अकुण्ठपरशो तस्य' 'प्रादानेक-श्रान्तस्य एकाकिन, अरातिलूनधनुष'  
 are significant epithets (साल विधेयस) and, therefore, the verse is an  
 example of परित्यक्त बहुवार

II, 2, 1 सर्वथा परिष्यति As a last resort the कन्वुनी hopes that fate

or destiny would in every way (सर्वथा) bring about their good (शक्ति नः करिष्यति). This is optimism notwithstanding the fact there is nothing in the behaviour of king दुर्योधन to warrant the same तथा निवेदयामि—the Chamberlain recalls what he was sent for by His Majesty and says 'I shall inform His Majesty that the Queen is here'. अवस्था देवी महाराजस्य निवेदयामि is idiomatic Sanskrit for अवस्था देवी इति महाराजाय निवेदयिष्यामि । there being a पष्ठी for चतुर्थी and वर्तमानसामीप्ये वर्तमानवदा लृट् in the passage

On the exit of the Chamberlain the Prelude (विक्रमभङ्ग) comes to a close thus making room for the Main Scene in Act II विश्वम्भर is one of the five devices used to suggest the plot of the drama rather than showing the same on the stage. In a drama there are both parts of the plot—some to be suggested, others to be shown. The दशरूपक states—

द्रेषा विभाता कर्तव्यः सर्वस्वापीद वस्तुन ।  
 सूक्ष्ममेव -भवेद्विक्रिचिद् दृश्यध्वयमथापरम् ॥  
 नीरसोऽनुभितस्तत्र समूह्यो वस्तुविस्तर ।  
 दृश्यस्तु मधुरीदास्तरमभावनिरन्तर ॥  
 अर्थोपशेषके सूक्ष्मं पञ्चभिः प्रतिपादयेत् ।  
 विश्वम्भचूलाकाङ्क्षास्वाङ्कारतारप्रवेशकैः ॥ दशरूपक ॥ I, 56-58  
 Also अर्थोपशेषका पञ्च विश्वम्भकप्रवेशकौ ।  
 चूलिकाङ्क्षावतारोऽथ म्यादङ्गमुखमपि ॥ 54  
 पृथक्प्रतिध्वमणानां कथागानां निदर्शक ।  
 सक्षिप्तार्थस्तु विश्वम्भ आश्रयवृत्त्यदर्शन ॥ 55  
 मध्येन मध्यमान्या वा पात्रान्या सप्रयोजित ।  
 शुद्ध म्यात् तु मकीर्णो नीचमध्यमवर्णित ॥ 56  
 प्रवेशकोऽनुदात्तोऽन्त्या नीचपात्रप्रयोजित ।  
 अङ्गदयान्तविज्ञेय शेष विश्वम्भके यथा ॥ 57

From the preceding citations it becomes clear that a विक्रमभङ्ग (a) has to be at the beginning of an act, e. i. e. can come at the beginning of a play (b) that in it a मध्यम character or two मध्यम characters may take part in which case it is called शुद्ध (c) that the same may have नीच and मध्यम characters taking part in it when it is called सर्वार्थ as सर्वज्ञ and प्राकृत are employed by the middling and low characters, respectively. In a प्रवेशक, on the other hand only नीच characters take part. It has, therefore, no two types viz शुद्ध and सर्वार्थ. In it only प्राकृत would have to be employed as the language and it has ever to be between two acts, e. i. e. the earliest place a प्रवेशक can be

assigned is the commencement of the second act. With a प्रवृत्त a play can never be commenced. The विष्कम्भ under consideration is शुद्ध as there is one character of the मध्यम type, speaking Sanskrit taking part in it. That नाम्न has been made to lie on bed by पण्डितs, that अभिनन्दु has been killed by a number of persons attacking him simultaneously constitutes the वृत्त स्थान in it. The audience is also prepared for what is वर्तमाना viz, दुर्गम's fondness for अनपुत्रमुनि at an hour when he ought to be serious about defeating the enemy and his consequent keenness to meet अनुमता to ascertain whose whereabouts he has sent the old Chamberlain asking the latter to be quick about the matter. The word विष्कम्भ or विष्कम्भक is traced to the root वि + स्क्भ् meaning to press, put an amount of matter in a short space. A good deal is briefly conveyed by विष्कम्भ which thus is appropriately called by that name.

II, 2, 3 The main scene opens with the *appearance* on the stage of भानुमती, seated on a seat (आसनस्था), her female friend and a maid servant. II 2, 7-8 The friend of भानुमता brings out the impropriety of भानुमता's being tormented (व्यथास्त्वयम्) on account of just what has been seen in a dream (स्वप्न-दृशन-नामन्), even when she is the Queen (नहिषी) of no less a person than His Majesty दुर्गम विजित्ति वरमात्र यथा मा विगच्छिर्वात्मावा-न II, 2, 10 The maid-servant confirms the point in the friend's query स्वप्नं किं न सज्जु मेयेते? is a happy passage crystallizing common experience 'what does a person in dream not see?' — a प्रभाकर meaning such a person sees almost anything and everything but that is not to be taken as true or serious. II, 2 12 13 अनुमता agrees, but the dream she had was extremely inauspicious (अनिशान्न is मात्रान् बलिन् यस्मिन् कर्त्तव्यं तथा स्वप्नं तथा, न कुशलं तान् यन्म न अनुशान्न स्वप्न ) II, 2, 15 19 The friend and the maid-servant are keen on भानुमती's narrating the details so that the evil effect may be counteracted by prayer or muttering of mantras of deities. प्रद्विद्वन्मती वार्त्तु dual of the feminine base of the present participle from the causal of प्रतिश्रवा — causing counter-measures to be taken शुद्ध परिणाम (consequence) येषां न कुशलपरिणामा — व० II, 20-24 अनुमता agrees to tell but asks for some time to remember the details. II 2 25 Just at this moment, there enter on the stage दुर्गम and the कञ्जुम्

(3) Construe महान् अस्मि (वा) स्वप्नं अस्मिन् वा क्त, उपस्था माभवात् (वा इत्) अस्मादिनाम् अवयवात् महर्षे प्रीतिं वरानि। (कञ्जुम्)।



'Harm (अपकार) done to the enemy (अपकार + इन् which is ता-छीस्त्रेणिनि or इन् used in the sense of habit) whether great (महान्) or small (अल्प) either personally or by some one else, either secretly or while being face to face with the enemy (साक्षात्) causes great delight This is a सुभाषित (सु + उक्त—पृक्त) of some one quoted approvingly by दुर्वाषन This may well be regarded as an instance of अप्रमृत्तप्रशंसा (अप्रस्तुतनिर्देश) What he really wanted to convey was अभिमन्यो अन्यै ह्यन महान् अपकारं मम महतीं प्रीतिं करोति' अपकारिणाम् अपकार is harm to those doing harm, where पृथी is used in the sense of accusative. II, 3, 1 दुर्वाषन makes plain what was indirectly referred to in II, 3 न चेतसा समुच्च्युसितम् इव - Our heart as though has been comforted-by our heart a sigh of relief is heaved II, 3, 2-3 The कञ्चुकी is critical of दुर्वाषन's attitude To the might of the weapons of the आचार्य (द्रोण) this was not very difficult - and what praise can be bestowed in the matter on वण and जयद्रथ? The Chamberlain has almost overstepped his limits II 3 4-5 दुर्वाषन repeats the query of the कञ्चुकी paraphrasing the same so as to bring out clearly the point in his criticism एक बहुभि शालु लूनशारासन निहत - what praise is to be bestowed in this matter?' See—कुरुषु पुत्रा श्रेष्ठा तेषा कुम्भुजवानाम् according to व्याघ्रपुत्रवकुञ्जरा । पुक्ति श्रेष्ठार्थगोचरा ॥ अमर०

(4) Construe शिखण्डिन पुरस्कृत्य जति गागेये ह्ये पाण्डुपुत्राणा वा शवा [मनात्] सा एव अस्माक भविष्यति । ( अनुष्टुभ् )

'Precisely the same (सा एव) praise would be ours (अस्माक भविष्यति) which was secured by पाण्डु's sons on the old son of the Ganges (गागेय - गंगाया अपत्य पुमान् - भीष्म) having been killed by them, after having placed शिखण्डी in the 'fore front' If पाण्डवस can lay claim to praise on having killed the old son of गंगा, having shielded themselves behind शिखण्डी against whom भीष्म refused to fight, why should the कौरवस not be able to lay claim to praise for having killed अभिमन्यु? After all what is the moral superiority of the पाण्डवस? II, 4 1-2 The कञ्चुकी realises that he has been, for once, blunt He, therefore, is embarrassed and loses complexion वैशङ्क्येन सदित यथा स्यात् तथा lit. with loss of complexion The appearance of the face of the कञ्चुकी undergoes a change when he realises his mistake in criticising the कौरवस for the way they killed अभिमन्यु He tries to explain away 'By us my counter-attack (प्रतीघात) against the valour (वीर्य) [of the कौरवस] not seen before-this is what I wanted to respectfully

say (विशययामि = विगापयितुमेच्छम्) Here present is used for immediate past. II, 4, 1 दुर्योधन agrees (एवम इदम्) regarding the invulnerable nature of the bravery of Kurus

(5) Construe महस्रुत्वगण मवान्ध्र महामेव सपुत्र महेतुः सुवाधन पाण्डुमुत्र स्तुगे स्वक्लेन न विरात् निहन्ति । (विद्योगिनी or सुन्दरी)

The verse is an instance of a very serious slip of tongue on the part of दुर्योधन who wanted to say महस्रुत्वगण मवान्ध्र सहायुज स्वक्लेन निहन्ति स्तुगे (युद्धे) न विरात् (soon enough) पाण्डुमुत्र सुयोधन. but instead said पाण्डुमुत्रः सुयोधनम् । निहन्ति is an instance of present being used for future, 'will kill or annihilate' This is a device, however, employed by the author of the play deliberately—the purpose being to suggest before-hand what is going to happen in future. Towards the end of the play it is seen that पाण्डुमुत्र kills सुयोधन along with his host of servants etc and it is *not* सुयोधन who kills पाण्डुमुत्र II, 5 1 Naturally the कञ्चुकी closes his ears as this is most inauspicious. As though Destiny has given a fore-taste of what is to follow. Hence कर्णो पिपाय where पिपाय = अपिपाय (—'वधि भायुरिरिन्नेमवाप्योरुपनर्षयो') ; e having closed [with his hands] As an honest servant of दुर्योधन he cannot bring himself to hearing such an अशुभ. Hence 'पाप शान्तम् [नश्यतु] ।' ; e. 'evil be quelled' and अमङ्गल प्रतिहत [भवतु] । 'what is inauspicious be counter-struck' (प्रति + हन् to strike in return) II, 5, 2 The king's query 'what did I say? is only natural.

(6) Construe महस्रुत्वगुण सवान्ध्र ससमिन्न मपुत्र महानुज पाण्डुमुत्र सुवाधन तस्युग न विरात् निहन्ति । (विद्योगिनी or सुन्दरी)

The कञ्चुकी does not repeat the verse uttered by दुर्योधन verbatim. He corrects पाण्डुमुत्र सुयोधनम् into 'पाण्डुमुत्र सुयोधन' and adds एतद्विपरीत (i. e. एतस्य विपरीतम् अभिहितं देवन) quite the *contrary of this was stated by Your Majesty* वि+परि + ऋ to go the other way round gives विपरीत (=विच्छ) as its past passive participle meaning 'topsy-turvier'. II,6,2 3 दुर्योधन asks विनयर to point out (आदेशय- आ + दिश् to point out) that region (तत्र उदेत्) 'situated where' (व्यस्था) is भानुमती 'व्यस्था भानुमती' on simplification is equal to 'यत्र भानुमती तिष्ठती ।' Clarity requires that as 'य उदेत्' is what is to be pointed out the word explanatory of य उदेत् viz. यत्र is not compounded with any other. As it is 'यत्र' (निश्चिन्ति) gets an unnecessary importance दुर्योधन's mind was disturbed (वि + प्रा + शिन्तु) as भानुमती had gone away (नि + कान्ता, p. p. of नि + क्तम्) even early in the morning, without having taken

her leave (अनामन्त्र = न + आमन्त्र्, — gerund of आ+मन्त्र् to take one's leave) of him II 6, 5 इव इतो देव — 'This way (इव — 'on this side'), — this way [may Your Majesty] come' The कञ्चुकी must actually be showing the way that दुर्योधन was to go along. It may be remarked that though both 'आदेशश्च तमुदेशं यदस्था भानुमती and 'इव इतो देव' are natural as दुर्योधन did not know where भानुमती had gone and as the कञ्चुकी had ascertained where she had viz., to the बालोद्यान, elsewhere in Sanskrit plays 'आदेशश्च तं मागं or उदेशं' as well as 'इव इतो देव' (or sometimes 'इव इतो देवी' also) are a part of *form* of court life. Even when the king certainly is aware of all parts of his palace, before going from one to the other he is seen to be ordering some one — it may be a कञ्चुकी it may be a प्रतीहार or a प्रतीहारी (a male or female door-keeper) — to show him the way. For instance at the 1st line after verse 6 Act III in the मुद्राराक्षसम् (p 83, our edition) चन्द्रगुप्त says to his Chamberlain [(प्रकाशम्)] 'आर्षं बेदीनरे, सुगाह्वनागं नरेदेशम् ।' though certainly सुगाह्वनाग was what चन्द्रगुप्त knew well enough. This, therefore is a part of the court life with its inevitable artificiality (or share of artificiality) II 6 5 Both walk round evidently in the direction of the बालोद्यान II, 6, 6-9 The passage is put into the mouth of the chamberlain who sees what is there in front of them, inhales the odour on all sides and describes the beauty तुहिनकण्ये (frost particles) क्षिप्रि च अमौ समीरणं च तेन उद्वेजिता (caused to shake a good deal भृशं कम्पिता) अत्र एव वनस्यात् (stem) द्युता शोफालिका (शोफालिकाकुसुमानि इत्यर्थे) नाग्निं विरचितं (मधु दितं) पुमुमाना प्रकरं (आस्तरण—bed) यत्र तत् [बालोद्यानम्] । इष्य आलोहिता (किञ्चिद् आरजता) ये मुग्धवधूना (मुन्दरलीणा) कण्ठेण (cheeks), तद्वत् पाटलानि (श्वेतवर्णानि bright and rosy) यानि लोदराप्रमूलानि (लोदराकुसुमानि) तै विजितम् (अथ कुल-वदकृतं वा) इषामलनाता (प्रियङ्गुपत्रानामिति वाच्यं) सौभाग्यं (सौन्दर्यं) यत्र तत् [बालोद्यानम्] । where the beauty of the प्रियङ्गु creepers was surpassed (विजितं) by the Lodara flowers rosy (पाटल) like the slightly red cheeks (आलोहिता कण्ठेण) of beautiful damsels (मुग्ध—young, beautiful and unsophisticated, वधू damsel) उन्मीलितानि (those that are fully opened) यानि बहुसुकु दकुसुमानि तै सुगन्धि (fragrant) च शान्तं च—cool and fragrant on account of the Lodara and Kusuma flowers fully opened, प्रभातवत् रमणीयम्—attractive at [this] morning hour Gardens have a special attraction of their own at the morning hour

(7) Construe रत्नप्रसूतैः प्रायेण निषनरन्दकरालकाशं पुष्पैः सन् निषरिता अथ अनामुनिप्रसूतैर्दग्धान्द्रगन्धमस्मितानि कमलानि पान्ति । (वन्द्यतिलका)

Bees (अडि a bee - अड्य is nom plural) fallen (निपतिना P. P. P. of नि+पति) [on the ground] along with (एन=एह) the flowers (पुप) that had been awakened: e. that had opened up at night (रज्ज्यां मृदौ) and had their interiors (र-Interior, peri-carp, the inside cup-like part of a flower) [rendered] uneven (परतः = ननान्न) on account of honey mixed up with frost (मणव) are [रोव- after the night has come to a close] falling upon (पति) the lotuses (कमलानि) indicated (=मृगियानि) [to them] by the thick or profuse (मान्) fragrance (गन्ध) of the interiors (उदरानि) of the buds (मुकुट) opened up (भित्त) by the rays (रश्मि) of the Sun (अन) The verse brings out how during the nocturnal hours the bees had got into flowers that had opened up and thus kept their honey at the disposal of the honey sucking bees. As the night has come to a close and there is frost that has fallen on these flowers the latter fall on the ground, their hour having come to a close. The bees too fall with them. The night blooming flowers have their life brought to a termination in the morning. Especially by virtue of frost does it become impossible for them to continue to remain on the plants on which they grew. Their interiors no longer contain soft honey. Frost too is there. Thus the कौटस have become uneven. But the मधुकर (अडि) मधुकर that they are, are immediately attracted by the fragrance, thick fragrance indeed, of the interiors of the buds of lotuses now opened up by the rays of the sun. They, therefore, pass on to (पतिनि = गच्छन्ति) to those lotuses. गन्धयुक्त क्रियादस have their objects in दिग्गया विभक्ति. This accounts for कमलानि पतिनि [the subject of the sentence being अड्य]

II, 7, 1 The king draws the attention of the कम्बुका to another sight even more beautiful than what he had pointed out

(8) Construe चम्पारमप्रविन्दइलायान्तवालप्रविष्टे. मानो इत्तं इदन्मना [मना] विबुद्धा वनदरिदलस्तोक्तव्याज्जरागा एते द्विरका म्यानि न रे विवचनत्रिन'गमदय्या सुबन्ति । (नन्दाकावा)

Here the bees (एत द्विरका - दो रपो देव व द्विरका 'अनरा') who have been awakened (विबुद्धा), being touched (इदन्मना) by the rays (इत्तं) of the sun (माना) that secured an entrance (प्रविष्टे) through the lattices (वालनि) in the form of the spaces near the edges (उत्तान) or interstices between petals (इत), fully extended (प्रविन्न) at the commencement (आरम्भ) of the opening (तृभ' literally yawn, meta-

phorically 'opening') [of the lotuses], leave (मुञ्चन्ति) along with their mates (कामि सार्धे) their beds (शय्या) in the form of the interior (गर्भ) of the lotuses (नलिनी) which are [now] open (विक्रम) The bees have their unguent (अङ्गराग) only slightly (स्तोक यथा स्यात् तथा) visible (लक्ष्य), on account of the close (घन lit. thick) dalliance (परिमल—love sport) [during the nocturnal hours] ज्ञान्भावा (विकसनस्य) आरम्भे प्रवितता च ते दलानाम् उपान्ता च ते एष जालानि ते (through them) प्रविष्टे qualifies इस्ते = (rays).

The bees being awakened by the rays of the sun are likened to kings (नृपतय इव) who also are touched by the rays of the Sun in the morning and thus awakened (विबुध्वा) घन च अर्त्ता परिमल च तत्र स्तोर्क यथा स्यात् तथा लक्ष्य अङ्गराग देशा ते घनपरिमलस्तोकलक्ष्याङ्गराग - ३० This too goes with the kings. The verse well brings out how दुर्योधन is too full of the thoughts of अन्त पुरविहारस्तुत (vide II, 1, 7) as was observed by the कञ्चुकी It is the bees with their mates getting out of their beds in the form of fully opened lotuses that attract his attention This sight is even *more attractive* (एनणीयतरम्) according to him The phrase घन परिमलस्तोकलक्ष्याङ्गराग lays bare दुर्योधन's mind who is evidently longing for close dalliance so that the unguents applied to his person would have very little of it left to be visible. भद्र नारायण is busy presenting दुर्योधन the enemy of पाण्डव in a way so as to bring out the sharp contrast between the पाण्डव particularly भीम - and दुर्योधन II, 8, 1 परित उपास्यमाना being waited upon on all sides (परित) being attended to, being served II, 8, 3-4 दुर्योधन has devised a very good plan of sending away the कञ्चुकी साम्राजे साधु साम्राजिक (रथ)-useful in battle. उपकल्पयितुन्- infinitive उप + कल्प् to get ready अनुपदम् is an adverbial expression explained as परस्य पश्चात् (अनु) lit. after [your] steps : a 'close upon your heels.' II, 8, 4 The कञ्चुकी goes away on the new mission entrusted to him II, 8, 9-10 भाद्रुमती has recalled to her mind the dream she had the earlier night किल idiomatically signifies 'as I thought' 'methinks' Later, भाद्रुमती herself came to know that what she saw was not real अतिशयित दिव्य रूप येन तेन - by one who surpassed divine handsomeness. नकुल a mangoose, an ichneumon - but this also means the 4th पाण्डव who was surpassingly handsome. II, 8, 12 The two—सखी and चेटी—are shocked to learn the detail that one नकुल killed a hundred serpents. They naturally concluded that this was an inauspicious indication—one person killing a hundred (hauravas). II, 8, 13-14 भाद्रुमती's heart is naturally full of

dejection through excessive grief or torment अतिर्मतापेन उद्विग्न इदं मया सा अनिस्तापादिमद्दृश्यया विस्मृतम् is an instance of काव्यलिङ्ग as अनिस्तापोदिमद्दृश्या = अनिस्तापादिमद्दृश्यत्वात् II, 8, 15-17 दुर्योधन decides to listen to the confidential (विशेष) talk (आलाप) of भानुमती, her friend and maid servant, but remaining screened (अन्तरित) by the net work of creepers that was there. Many a male character in Sanskrit plays is seen to be, shall we say fond of overhearing the talk of members of the fair sex. It seems that Kālidāsa gave the lead. In the S'ākuntalam Act I, दुष्यन्त decides to overhear the 'confidential talk' of the hermit girls शकुन्ती, अनमया and प्रियवदा. In आर्षेय नानागन्द too the hero जीमूतवाहन does a bit of eaves-dropping when the नायिका is laying her heart bare before her चटी. It has to be pointed out that the incidents are similar to each other and yet the eaves dropping in the वेणीमन्दार indulged in by दुर्योधन paints him even blacker. But this was what मरु नारायण precisely wanted to do. II 8, 20-22 दुर्योधन is guessing सन्निहितं च अस्या मया कोपः— the anger on the part of this one i. e. भानुमती was already (eva) guessed by me. He addressed himself to भानुमती and explains how he is not an object worthy of (अ-विषय) her anger. This however is neither intended to be nor heard by भानुमती. Practically दुर्योधन's words are a मङ्गल though there is no stage-direction to that effect. For, according to the author of the play, here दुर्योधन can see and hear the three-भानुमती, her छत्री and चटी— but none of them are aware of the presence of दुर्योधन in close vicinity with them.

(9) Construe प्रमादात् मया कण्ठं पुञ्जलतापाशं शिथिलीकृतं विम्, अथ निद्राच्छेदं विवर्तनम् [ मया ] अभिमुखं न संभाविता अस्ति [ विम् ], स्वप्नं त्वया अहम् अन्यस्त्रीजनमन्वयांश्च लक्षितं [ विम् ] । [ इ ] मियं, परिजनापालम्भयोग्यं मयि न दाप्यं पश्यसि । (शाङ्ख्यविकीर्तिनम् ।)

दुर्योधन is addressing himself to भानुमती whom he has conjured up before his mind's eye and like all चासुक्त is trying to conjecture the cause of the offence she has taken as is indicated by her having left the bed-chamber without even so much as taking her leave of him.

(1) Was indeed the noose (पाश) of your creeper like arms (पुत्रौ) round my [ मम ] neck (कण्ठ), through extreme carelessness (अ-माद, प्र + मद to be careless, cf 'स्वाधिपारायममत्त' - मेघदूतम् ।) made loose (शिथिलीकृत - न शिथिलं अभिशिथिलं, अशिथिलं शिथिलं सम्प्रदानं कृतं) by me? Was the grip of your tender arms sought to be slackened by

me ? The word भुजलता decides the कण्ठाभिह्वन referred to here is one where भानुमती placed her tender arms round दुर्वोधन's neck. That is what दुर्वोधन is having in his mind. The translation on page 36 ought to be corrected *my creeper-like arms round your neck* ought to be replaced by *Your creeper-like arms round my neck*. It is easy to see that this would be a प्रवाद - greatest mistake amounting to direct insult inflicted on भानुमती as this would mean that her gesture of love thus got itself spurned by दुर्वोधन. दुर्वोधन rendering the grip of his arms round भानुमती's neck is not half so serious apart from the impropriety of the stout arms of दुर्वोधन being called भुजलता. It is not a fact that Sanskrit poets do not envisage वण्ठाश्लेष where the वल्ग्व or पत्नी takes the initiative of putting her arms round the neck of the वल्ग्व or पति. 'वण्ठाश्लेषे प्रणानितने किं पुनर्दरसम्भवे । मेघदूतम् does not make clear what वण्ठाश्लेषप्रणय means. The arms be placed round the neck by the वल्ग्व or of the वल्ग्व (or पति). And in the वृन्त रत्नमन्त्रम् Kalidasa describes the beauty of the arms of his नायिका पावती thus *शिरीषपुष्पाधिकमौचुमायाँ बाहू तदीयाविनि मे विलस । पराशितेनापि वृत्तौ हरस्य यौ कण्ठपार्श्वौ मकरध्वजेन ॥* It is पावती's arms that are used by Cupid as the noose round the neck of Hara. The Samkara. Further in the मघदूतम् 117 (p. 84 our 2nd edition) the यश says 'त्वमपि गद्ये वण्ठप्रसा पुरा मे (2) Were you not honoured by me on occasions you rolled [in the bed] when there were interruptions in your sleep, in a way where I turned my face towards you. Did I fail in showing my concern? (3) Was I seen by you in a dream to have become so mean (ऋषु) as to be engrossed in holding conversation (गत्या) with other women (गतीजन)? What fault do you find in me my beloved? Pray tell me who am worthy of being censured or reprimanded like a servant. If I have erred you have every right to take me to task. पतिना मूल्य इव उपलम्भ्य यावत् — one who can be taken to task like a servant. The whole of the 117th verse from the मघदूतम् seems to have been there in the mind of the author when he composed this verse (11, 9) in the वेणीश शरम्.

भुजश्ला त्वमपि दायन कण्ठप्रसा पुरा मे

निना गता विपि ग्री यत्न विभुजा ।

माता नवभित्तमहृच्छाश्रुता याम

दृष्ट स्वप्न विनय रमयन्वामपि ग्री भवेति ।

Śakuntalam VI, 5 too may be referred to. There in line 2 there is the phrase यम्भ मन्वि ग्री. Lines 3 & 4 too may throw some light

on दुर्योधन's guess why मानुमती got angry

दाक्षिण्येन ददाति वाचमुचिन्तान्त पुरेभ्यो यदा  
गोत्रेषु मूलद्विस्तरदा भवति च व्रीडाविलम्बुधिरम् ॥

II, 9, 1 'दुर्योधन reflects (विचिन्त्य - having thought) and changes his line of thinking as is indicated by अथवा 'or [rather]'—

(10) Construe अस्मदुपाश्रयेकचित्ता इय प्रेमनिबद्धमत्सरेण मनसा अतिवद्भक्तत्वात् नम अपराधेर्ज्ञ स्वयम् उद्येस्य नियत कुप्तिता । ( श्रीपञ्चमदिक्रि )

वयम् उपाश्रय. (resort) वस्य तदस्मदुपाश्रय च तदेकम् अविभक्तम् (solely devoted) अनन्यविषयनिम्ति यावत् चित्त यस्या सा अस्मदुपाश्रयेकचित्ता । दुर्योधन guesses as follows. As this one has a heart resorting to us and solely devoted to us with a mind with jealousy formed through love (प्रेमा निबद्ध मत्सर. येन यस्मिन् वा येन प्रेमनिबद्धमत्सरेण qualifying मनसा), this one i.e. मानुमती having herself (स्वयम्) fancied some trivial fault or offence (अपराधेर्ज्ञ) [on one part], because of [our being] very dear to her (अतिवद्भक्तत्वात्), has, to be sure (or definitely नियत) been angry. The idea is मानुमती's mind has us as its resort. It is devoted to us solely. Being full of love of us, it is very jealous. As we are (royal we) very dear to her, she has fancied some slight offence committed by us. ('मन' ought to have made room for अस्माकं to be consistent with 'अस्मदुपाश्रयेकचित्ता'). So though, there is no offence actually given her by us—she has out of extreme love for us, lit. as we are excessively dear to her - fancied some very minor (लेश) or trivial offence or an insignificant fraction of it (अपराधस्य लेश अपराधेऽज्ञ. इत्) and thus definitely (नियत) has she become angry. Evidently, the verse is a proof of the fact that दुर्योधन was absolutely आत्मपरितुष्ट. Even मानुमती's काय he regards as an indication of her प्रेमनिबद्धमत्सर and of his being अतिवद्भक्त (very dear) to her. II, 10, 1 Apart from his guess, he decides to hear what मानुमती would say ( किं नु वक्ष्यतीति - where वक्ष्यति is future 3rd person sing of वच् 'will say') II, 10, 3-4 अनिगदितदिव्यरूपिण. नकुलस्य दर्शनेन is construed by दुर्योधन as 'at the sight of नकुल (the fourth Pāṇḍava) having an excellent divine beauty' and 'उत्सुका जाता' as 'I became 'love-sick' when in fact this latter meant 'uneasy' [at the sight of the mongoose] and 'हृत्तदया' which in fact meant 'one whose heart was lost' is misconstrued by दुर्योधन to mean 'with my heart captivated'. It is दुर्योधन's jealousy that is now roused as he has not been able to know who 'नकुल' referred to by मानुमती was. II, 10, 5 अनिगदितदिव्यरूपिण genitive singular of अनिगदितदिव्यरूपि- to be explained either as (a) अनिगदित च तद् दिव्य च अनिगदितदिव्य, अनिगदितदिव्य च तत् रूप च - तत् अस्ति अस्य (by the addition of possessive इत्)



or (b) अतिशयितं दिव्यं दिव्यरूपमिति यानत् ( विशेषण for विशेष्य ), तादृशं च तद् रूपं च तद् विद्यते अस्य तस्य - 'of one possessing a form that far surpassed the divine form'. The objection against either way of explaining the compound is that here a मत्वर्थाय affix इन् is added to a कर्मभास्व, though the sense could very well have been conveyed by using a बहुव्रीहि. Thus 'अतिशयितं दिव्यरूपस्य' is definitely preferable to 'अतिशयितदिव्यरूपिणः' (The rule is 'न कर्मभास्वात् मत्वर्थाय बहुव्रीहि. चेत् तदर्थप्रतिपत्तिपरः 1'). II, 10, 6 दुर्योधन impulsively runs to the conclusion that मातृमती is a sinful woman, who has fallen in love with Mādrī's son नकुल and that he has thus ( एव ) : e. in a very ignoble manner cheated or duped ( विप्रलब्ध p. p. of वि + प्र + लभ् ) by her. In verse 10 दुर्योधन has referred to himself by the form 'भामद्' ~ : e. plural of the pronoun 'द्वयं विप्रलब्धा' here the same reference to one person by the form of the plural may be there. Or, and this construction is much better, वयम् is intended to bring out the disrespect with which दुर्योधन is speaking of himself as he has been deceived ( विप्रलब्धा. ). This would be an idiomatic use where we have not the usual भद्रायं षडुवचनम् but अनादरायं बहुवचनम् ( 1446 रात्रिदास's दुष्यन्त saying 'यद्ये तत्ता न्वयान्मधुकर इता , ल खलु फूली' I, 23 II, 10, 7 उत्प्रेक्षया संवितं सौतेक्षणम् ironically. In the light of the 'deceit' practised on him by मातृमती as दुर्योधन understands it the contents of II, 10 bringing out the आत्मपरितोष of दुर्योधन achieve a new and ironical significance indeed. 'What a fool I have proved myself to be' - this is how दुर्योधन now feels ( ' मूढ दुर्योधन ' ) कुलटा ( by a wanton woman ) विप्रलम्भमानम् कुलटाविप्रलम्भमानम् । ' बहु मन्यमान ' thinking very highly of. The etymological explanation- निरक्ति or निर्वचन- of कुलटा is given thus कुलानाम भटा, भटनीति भटा : e. भिक्षार्थं स्वमिचाराथं वा या गृहानटति there being a परस्परमान्य between कुल + भटा according to the वार्तिक 'उद्यन्वादिषु परस्वं वाच्यम् ।' The woman wanders from one family to another and does so for स्वमिचाराथं which literally is deviation : & evidently the accepted path of morals, especially in regard to sexual relationship II, 10 8 'अधुना किं वक्ष्यामि' - the reply evidently is 'न किञ्चिद ।' II, 10 9 Now किं वच्छे ..' etc ( II, 9 ) also assumes a different meaning 'It was for such a wanton woman that I tried to be so very full of concern' - is the spirit of what दुर्योधन says. II, 10, 9-10 just for this ( एतद् एव एव ), very early in the morning ( भाग २२ ) she had a longing for conversation with her friend ( or friends स्वकीयत्वेन वक्ष्या ). एते वाच्य is literally partiality, here metaphorically it signifies an intense desire II, 10, 10 11 मीरात् through

infatuation. न विज्ञात. बन्धन्याः (पुश्चल्या. of one who wanders from man to man, has no regard for sex-morals) हृदयस्य सारः (essence तप्याद्य.) देन सः- Not knowing the stuff of the heart of the harlots' heart, I wandered about anywhere स्वापि [but never reached the proper place] II, 10, 11 मम परिमहः (फली) च भर्तौ पामुला (पामु + लृच्) च- my wife who is full of taint (lit. dust), 'O bane of my wife'.

(11) Construe : मम पुरः तव तत् नीरुत्वम्, [अत्र च] ईदृशानि साहसानि, अरमद्रूपि मा श्लाघा [अत्र पुनः] विनयव्युत्क्रमे अपि एष रागः । जडमती मयि तत् च सौदार्यम्, चापले क. अपि [अत्र] पन्थाः, तस्मिन् ख्याते वितमसि कुले जन्म, [अत्र] एतत् कौलीनम् । (मन्दाकारना) .

दुर्योधन is dismayed by the disparity in the behaviour of भानुमती in his presence and her conduct when she is away from him : How charming indeed (अहो कियत्कुरु रमणीय may be supplied) that (तत्) timidity of yours (तव) before me (मम पुर.) and here there are such (ईदृशानि) rash acts (साहसानि) [of yours]. You used to bestow that praise (श्लाघा) i. e. unlimited praise on our person (अरमाक वपुषि) and here [as I now discover] is this attachment (राग) on your part for the transgression (व्युत्क्रम- lit. stepping up against विरद. उत्क्रम.) [all] modesty (or discipline विनय). You showed that [excessive] generosity (सौदार्य) towards me, a dull-witted (जडमति यस्य तस्मिन् - जडमती) person-and here there is an indescribable (कः अपि) or altogether unaccountable path or mode of wantonness (चापल - चपलत्व, भाव). Your birth [took place] in that wellknown (ख्याते) family, free from taint (विगत तनः दूषण दरमात् तत् वितमः तस्मिन् वितमसि) and as against that, here is (एतत्) [your] scandalous conduct (कौलीनम्) "The etymological explanation of कौलीनम् (कौ = पृथिव्या, लीनम् which gets itself lost, i. e. that which disappears in the ground, turns out to be baseless) is interesting. In fact the word has to be traced back to कुलीन (कुरुत्व अफ्य कुलीनः । according 'कुडारखः' पा० 4, 1, 139—alternatively कुलीनस्य भाव यस्मै वा कौलीनम् । according to 'हायना-तयुवादिभ्योऽञ्' पा० 5, 1, 130). कौलीन thus means related to a family and by specialisation to 'a noble family.' As scandals are very often current about noble families कौलीन came to be understood as conveying a scandal (Cf मेघदूतम् 118 'एतास्मान् कुशलिनम-भिज्ञानदानानिदिष्ट्वा, मा कौलीनायस्मिन्नयने मय्यविवाहिनी भू...'). On investigation many of these scandals are seen to be baseless and they thus disappear or get buried under earth and are no longer visible. Another way of explaining कौलीन is not to take it as an बहुवचनम् as before but to

connect it with the word कुल taken to mean a जनसमूह or group of people. It is in groups of people that scandal generally takes its birth (कुलाञ्जनसमूहादगत कौलानम्) दुर्योधन is using the word वैश्लीन as a synonym of लोचनावद. He is sure when people will come to know भानुमती's behaviour it will be the talk of the whole land. Everyone would refer to it. II 11 3-4 भानुमती continues the narration of her dream विश्वामित्रेण लतामण्डपं प्रवेष्टुम् आरब्धा (वर्षेरि क्त. taking आ+रभ् to be गत्यर्थक or alternatively regarding the rest as intransitive.) (I, having left the seat began to enter the bower of creepers) is uttered by भानुमती to acquaint her friend and maid with the fear he entertained. दुर्योधन understands this to have an amorous import तत्र सोऽपि माम् अनुसरन् एव लतामण्डपं प्रविष्टः । — said of the mongoose is by दुर्योधन understood of मारीचुन (— as handsome as Asvins —) whom he takes to have closely followed भानुमती into the bower of creepers. Hence his remark, अहो अश्लीनत्वम्! शाला home or room has इत् (ख) added to it thus giving शालीन according to पा० 5 2, 20 'शालीन वीथीने अष्टानार्यथा । मिश्रान्तर्वीमुदी has the following शालाप्रवेशमहति शालीन भूय । न शालाना अशालाना तस्या भाव अश्लीनत्वम् — immodesty अहो अश्लीनत्वम् — O how great is the immodesty !

(12) Construe [हे] पापहृदये यस्मिन् [मर्त्याजने तया] मत्सुरतोषभाग एव निरप्रणयनिर्भरवदभावम् आवेदितं तत्रैव अस्मिन् सस्वीजने अथ दुश्चरितं निवेदयतीत्यं न हीना असि [किम्] (वमन्ततिलका) ।

O you with a sinful (or evil) heart (पाप हृदये यथा सा, तस्मभुञ्जी पापहृदये) the friends to whom (यस्मिन्) was communicated (आवेदितं — p. p. p. of the causal of आ + विद्) by you in private (एव) the enjoyment (उपभोग) of amorous sports (सुरतम्) with me, in a way in which was revealed (वद = एवित = प्रकटासित) a very deep (निभर) attachment (भाव) [of yours] on account of affection (प्रान्न = स्नेह) of a long standing (विर) — to those very friends while communicating to-day your evil conduct (दुश्चरितम्), are you not ashamed [at all] (न हीनासि किम्) ? त्रिं द्वायकालमनुवतमात्र. प्रान्न एव न न निर्भरं स्तुण क्वा तथा वद. एवित मरदाहृत एवैव न न निवाभिनाय यस्मिन् कर्त्तुं क्वा तथा is an adverbial expression throwing light on the manner in which the act of communicating referred to by the word आवेदितं was done एव + मसि = हीनासि where एव is an alternative form of the p. p. p. from the regular form — or the more usual form — हेन II, 12,

2-3 The Prakṛt passage 'सप्यगभ्रप्रसारिकरेण' is very skilfully used by भट्ट नारायण in the present context भानुमती wants to convey that by the mongoose with his hand having a serpent in it stretched out (सर्पैर्गर्भे च भ्रमौ प्रसारिते च करे यस्य तेन) her breast-garment (स्तनयो अनुकम्) was removed (अपहृतम् *lit* taken away, dragged away) But दुर्वोधन takes this very word to be equal to सप्रगल्भप्रसारिकरेण : e. सप्रगल्भ यथा तथा प्रसारिते करे येन तनः । e. by नकुल (माद्री's son) who *boldly* (सप्रगल्भ) stretched out his hand, and he connects it with अपहृतं मे स्तनाद्युकम् । II, 12, 4 Naturally he is all anger (मनोभम्) No husband could tolerate what दुर्वोधन thought had transpired between नकुल and भानुमती His resolve (अपहरामि = अपहरिष्यामि) to deprive the wretch of a son of माद्री bold (प्रगल्भ) : e. shameless, audacious or rash enough to outrage (अवस्वन्दन) another's wife. He also covers some distance (किञ्चिद् गत्वा) with the purpose But on reflection (किञ्चिन्व) he is compelled to change his line of thinking Or rather (अथवा), just this one here (पापं शीघ्रं यस्या सा पापशीला) with sin as her nature ought to be punished (अनुशामनीवा potential participle from अनु + शास् नominative *sirg* feminine base), first दुर्वोधन devotes a moment's thought to the matter He is convinced that the प्रगल्भता of नकुल would have been nipped in the bud had भानुमती not responded to his shameful advances. There is no point in finding fault with others. Why did भानुमती encourage him at all ? II, 12 6 So he returns (निवृत्ते) though his first impulse was to go and kill नकुल II, 12, 9-10 Meanwhile the conversation between भानुमती and her friend as well as the *ceṭi* continues To the query 'what next' made by them she answers 'I was then awakened (प्रतिबोधिता—p p of the causal from प्रति + बुध्, feminine base, nominative singular) by the notes (स्व) of the music [ of course vocal ] of the group of courtesans [ in the employment ] of my noble lord mingled (मिश्र) with the sound (स्व) of the auspicious (मङ्गल) musical instruments (नद्य) at dawn (प्रभाते) II, 12, 11 12 These last words uttered by भानुमती make दुर्वोधन conjecture (सन्तिकम्) Can it be (किं नाग) indeed by this one a vision in a dream has been described ? He waits for the words of भानुमती's friend to have the matter made clear (व्यञ्जि भविष्यति) II, 12, 13 The सखा and पटी of भानुमती are naturally full of dejection They look at each other, aware as they are of the inauspicious indication of the dream,— a नकुल killing a hundred serpents The friend सुवदना wishes that whatever was calamitous (अत्याहितम्— भतीव भाषीवत

गन्धि something which is excessively thought, lit. kept in the mind; alternatively अत्यन्तम् [मन] आधीयते तत्रतीकारार्थं दीयते यस्मिन् तत्र) be driven away by the [sacred] water of rivers such as the Ganges (गङ्गीरथी) etc. आगीरथी प्रसुगा यामा ताः, तानाम् By the blessing (आशिषा) of the divine Brāhmanas, and by the (divine) (भगवता) oblation-eater i. e. fire (दुग्धं अशनं यस्य स) with oblations offered (आहुतं) and set ablaze (प्रज्वलितं) or enkindled, she wants the undesirable to be removed II, 12, 18-19 'Away with (अलं) any opposed (विरोध) idea or 'construction (कथन) i. e. doubt' दुर्वचन's doubt is dispelled by सुवचना's words. He, therefore, blames himself for having construed the whole thing even (एव) otherwise (अन्यथा), —dull-witted that he was (मन्दाधीः यस्य, तेन).

(13) Construe दिष्ट्या अहम् अर्धश्रुतिप्रलम्भजनितक्रोधार्थं [तस्याः सकाश] नो गत, दिष्ट्या अर्धश्रुतेने मया कथा विचित्र परम् [तस्यै] नो स्वाइतम्, दिष्ट्या विमृष्टददं मां प्रयायविभुम् [इव] कथा अन्ते गता, दिष्ट्या जगत् मिथ्यादूषिता अनया विरहितेन जातम् । (शाङ्ख्यविक्रीडितम्)

दुर्वचन congratulates himself (दिष्ट्या) on not having rashly stepped forth (गुह्य - lit. gone) into the presence of आनुमती out of anger (क्रोधार्थं) produced (जनित) by the deception (विप्रलम्भ) on account of [the account only] half heard अर्धं श्रुतेन विप्रलम्भः तेन जनितं च अतो क्रोधं च तस्यात् । नो = न + उ Fortunately, through anger (इषा - instrumental sing. of श्रुति + anger) nothing harsh (परुषं) was said (वि + भा + क् p. p.) by me when only half the telling (कथनं) was over. Luckily did the story (कथा - the account of the dream) go to the end (अन्तं गता) to cause to be convinced (प्रति + इ causal 3rd person sing. प्रत्यावयति, infinitive is प्रत्यावयिषुम्) me (मां), with my heart entirely misled (विदोषेण मूढम्). Luckily has the world (जगत्) not been void (विरहितं) of this one (अनया), [who in that case would have been] falsely (मिथ्या) found fault with or accused (दूषिता). It is evident, that had दुर्वचन not learnt from सुवचना's words that it was a dream that आनुमती was narrating, he would have punished her with शंसिकारहार, अर्धं श्रुत्वा इव अर्धश्रुतम्. Similarly अर्धं श्रुत्वा अर्धश्रुतम्, अर्धं on such occasions is in the neuter gender and is placed first in the compound. This is in keeping with 'अर्धं श्रुत्वा' वा २, २, २ मिथ्या दूषिता मिथ्यादूषिता (गुणगुणनामः), तथा मिथ्यादूषिता । II, 13, 2 अहम् प. p. p. of न + श्रु to praise, meaning 'I praised' i. e. praiseworthy. II, 13, 3 सुवचना and शंसिका look at each other शंसिका शंसिता. सुवचना does not want आनुमती to hear what she wants to convey to शंसिका only. Hence the same direction अन्तं वै । इति ।

warded off This means that the words put into the mouth of मर्डी are an 'aside' (Vide लक्ष्मणस्य वार्तिकम् । रहस्यं तु यदन्यत्र परावृत्तं प्रकाश्यते । -साहित्यदर्पण VI, 138) स्लोकम् अपि even a little. 'म इदानीं स्निग्ध जनो यं पृष्टं परम् अपि हितं भवति ।' has a proverbial ring about it [The Construction and some of the words too in the passage put the readers in mind of generalisations of master artists like कालिदास - such as 'स्निग्धजनमविभक्तं हि दुःखं सह्यवेदनं भवति ।'] 'A really affectionate person is he who when asked tells what is beneficial (हितम्) though harsh. This is contrary to the guidance given by the सुभाषित 'सत्यं ब्रूयात् प्रियं ब्रूयात् न ब्रूयात् सत्यमप्रियम् ।' When asked by a person with confidence arisen out of love, it is only meet that what is हित ( =हितम्) is told, though this latter may be harsh (परम्). II, 13, 11-13 सुवदना carries out her resolve. द्विजातीनां (of the twice born ones according to जन्मना जायते इह स्कारादिभिः उच्यते) न ससूहृत्सु प्रतिग्रहं दानं तन । This would mean gifts given to ब्राह्मण, क्षत्रिय and वैश्यसः But according to rules of धर्मशास्त्र, प्रतिग्रहं was an additional duty of ब्राह्मणसु only ('प्रतिग्रहादधिकं क्षिप्रं वाचनाध्यापने तथा ।' - ब्राह्मणसु had इज्या, अध्वयन, दानं in common with the other two classes of त्रैविणिकसु) The 'second' birth was the उपनयनं ceremony Thus here द्विजातीनां समूहं being restricted only to groups of ब्राह्मणसु constitutes an instance of a term which has its meaning specialised [with the two classes क्षत्रियसु and वैश्यसु getting themselves excluded]. वृद्धो अथ अन्ति इति ऋषीं विचक्षणानां those who see (चक्षुः) well, the wise or learned. II, 13, 14 अविनयनं not opposed to fact ; e. true श्रुतं तथा । e. सत्यं यस्मात् तत्र विनयः that from which truth has gone away, false न विनयम् अविनयम् true, न इह अन्ति उदरं अन्तं यस्य तत्र अनिष्टादवन्-वदुर्बुद्धिः The etymology of पत्रग is पदव्यां न गच्छति इति or पत्रं पतितं यथा (adverb) तथा गच्छति इति पत्रग as (1) the serpent has no feet with which to move or (2) as the serpent moves remaining in close contact with the ground, or as it creeps along the ground. इति to be taken with पत्रग - इत्यत्र and it means 'पत्रगश्च यथा इति एतत्' Thus अनिष्टादनं तव यामि agrees well with it There is no difficulty about सनातुवामरेणम् (n)

(14) Construe सुभासुभा स्वता हि जगदिषु इदमन्त [ इति ] वामम् । इव इत्यन्त्या पुं सानुव गीं शृङ्गा इव । ( अनुष्टुप् )

Granted ( वामम् which idiomatically is used to accept something unwillingly अवाप्तानुमती वामम् ) that dreams, auspicious and inauspicious ( सुभा च अनुभा च सुभासुभा ) are seen by turns ( पर्याय = वाम ) In

तालवृक्षगमनं वृक्षस्य फलं च (3) काकस्य तालफलगमनं फलस्य फलं च (4) काकस्य तालवृक्षगमनं तालफलगतं तस्य दलितत्वं (being torn open) काकस्य भक्षणं (5) वरतल्यो 'अन्वजनके' सयोगे कियमाणं उत्पन्नं काक-दैवात्तत्र तालाभ्यामाक्रान्तः ।

But in any case to read any cause and effect relationship here is wrong. So are an evil dream being seen and some calamity befalling a person who has seen the dream purely accidental II 15 1 दुर्घटनं therefore, decides to remove the false (अलीका) fear (आशङ्का) of भानुमती which is स्थित्य स्वभावे सुलभा quite easy to have i. e. natural to the nature of a woman— II, 15, 4-5 उद्वगिरे शिखरान्तरं (peak-region) तत्र विमुक्तं (freed from itself) रथवर (excellent chariot) यस्य स — He whose excellent chariot has been freed i. e. let go from itself by the region of [the peak of] the rising [or eastern] mountain. This latter is not a real mountain but something fancied and so also the setting mountain on occasions when Sanskrit poets refer to it (Vide धेने तस्मिन्निवृत्ता पुनरुपरगिरिभ्रान्तपर्यलम्बिन्, प्रायो भूत्यास्त्वज्जनि प्रचलितविभ्रव स्वामिनः सेवमाना ॥ —मुद्राराक्षस IV, 22cd p. 138 our edition) An alternative way of explaining the compound would be विमुक्तं उद्वगिरे शिखरान्तरं येन स उद्वगिरिशिखरान्तरविमुक्तः ईदृश रथवर यस्य स — One having an excellent chariot which has left the region of the rising mountain i. e. which has risen above it. The second place given to विमुक्त in the compound is to be accounted for by regarding it as belonging to the आदितामि group of compounds where such change of place takes place 'आदिताम्यादिवत् पानिपातः ।' विगलन् (disappearing, lit. dropping off, slipping away) च अमौ संध्याया (twilight) राग (रक्तिना redness) तत्र प्रसन्नं (serene, clear) दुरालोक (difficult to look at) च मण्डलं (orb) यस्य स — बहु० दिवसस्य नाथ दिवसनाथ युद्ध इति यावत्— प०त० II, 15, 9-11 राधेय (निकषाप्ते) छट रोषणित च तत्र कलकपत्र च तेन सहदेवेन, सु०त० — similar to leaves of gold which have been burnished. एतानां च ल तस्य अन्तरे (through the interstices) आपतितं य विरपाना निवह म्मूह, तेन । किञ्चरित (made tawny) भूमिभाग येन— बहु० पूरिता प्रतिज्ञा येन स — बहु० दुःखेन देशणीय दुःखेक्षणाय । Throughout this act मृदु नारायण is busy hunting the grim end of the enmity between कौरवः and पाण्डवः It is as a part of this plan — that the सूक्ष्मी is made to refer to the divine thousand-rayed one to be one who has become difficult to gaze upon even like the enemy who has crossed the [ocean of his] vow. Incidentally, it has to be noted that in the second act भीम is not there on the stage but apprehension on his account is ever lurking in the minds

of those on the side of दुर्योधन *The redness of the sun is likened to the redness of the enemy who would have in course of time fulfilled his vow [of course of wreaking his vengeance upon those who inflicted wrongs on Draupadi]* Whether on the stage or off it भीम dominates the play. The passage thus has a bearing on the question 'who is the hero of the Venīsamhāra?' The best course in answering this question is to let one or the other of the many characters in the play answer it. रौद्रितानि (red) वृष्टानि (flowers) चन्दने (sandal) च गर्भे यस्य स अर्घ्यं which like अर्घ्यम् means a respectful offering to a divinity or some venerable person. According to s'āstra it consists of eight ingredients आप क्षीरं कुशाम् च दधि रुषिं सतपुत्रुलम् । यव स्त्रिद्वार्यकक्षीवाष्टाश्लोश्वे प्रकीर्तिते ॥ Another meaning assigned to the word अर्घ्यं is material used for worshipping—अर्घ्यं पूजाविधि तदर्थं द्रव्यम् अर्घ्यम् । II, 15, 12-14 अर्घ्यानां भाजनम् अर्घ्यं भाजनम्—receptacle of material of worship. स्वया निर्वेत्तयामि—पूजां करोमि । अ करिष्यामि where निर्वेत्तयामि is used in the sense of *I shall carry out* (present for immediate future) II, 15, 16 साधुतर better, here used in the sense of the best as that than which this is better is not mentioned and therefore it is better than all others भवसर opportunity II, 15, 17-19 The obedient चरी brings the अर्घ्यभाजन as ordered by Her Majesty मातुसरी and offers it to her II, 15, 20 But the king goes near the चरी and having caused her to go away (उत्साये) and taken the vessel containing the worship-material from her, just himself (स्वयम् एव) gives it to the queen II, 15 22 23 The friend of मातुसरी is the first to note the violation (भङ्ग) of the queen's vow as His Majesty has come II, 15 27-30 The passage is remarkable for the sincerity of मातुसरी who wants to ensure that the evil with which the inauspicious dream was fraught be destroyed and that all be favourable in the end to her husband अम्बरम् (sky) एव महासर (great lake) तत्र [विद्यमान] एव (prominent) च तत्र श्लशपत्र (lotus)—तल्लक्ष्मी The sun is addressed by her—O prominent lotus in the big lake in the form of sky' पूर्वदिशि (पूर्वा च अनी दिशा च) एव एव तस्या सुशोभिते तत्र सुहृत्प्रसिद्धया (beautiful saffron mark), तल्लक्ष्मी—'O beautiful saffron mark on the round face of the damsel in the form of the eastern quarter' मन्त्रे सुवनम् एव अङ्गणे (courtyard— Cf. Marathi भाग्य) तत्र दीपक, तत्र लक्ष्मी O lamp in the courtyard in the form of the entire world' यथापि तं कुत्सयिष्यामि नरु' is at once the



pious wish and request to the sun, of भानुना कुरान क्षेन क्षेमकर इत्यं परिणामः यस्य तत्र कुशब्दपरिणामि n. agreeing with 'अत्याहितं' gone before in the passage. शतभ्रातृभि रुद्धि. सप्तभ्रातृक.—this is strictly speaking not true as दुर्योधन दुःशानन etc were brothers numbering a hundred, so दुर्योधन would have only ninety-nine brothers दुःशाना, दुर्योधन's sister, could not be included among the brothers. II, 15, 31-33 - The queen offers the offering As she has face turned towards the sun she is not able to see that it is the king who is standing by her side and not the cetः तरत्किा Hence 'इहे तरत्के' etc. To take flowers from तरत्किा which the latter was asked to give the Queen stretches out her hands II, 15, 33 This is a very important stage direction The king brings the flowers : e. proceeds to give them to the queen. In so doing he touches the hand of the queen and is so pleased, a *kāmuika* that he is, that he is beside himself with the pleasure of touch and thus lets the flowers fall down on the earth To an orthodox god-worshipper there can not be a worse omen than this viz. flowers intended to be used for the worship of the divinity falling down on the ground. This also is a part of अट्टनरायः's device of making coming events cast their shadow before. 'All is certainly not going to be well with the Kauravas' This is what he has very ingeniously suggested. II, 15, 34-36 Not knowing who gave the flowers and made them fall in so doing मनुमती is angry and exclaims 'O the blunder of the servant' But a moment afterwards, she is bewildered (स्मन्भ्रमम्) or confused to find that it was 'her lord (आयपुत्र )' who was responsible for all that. II, 15, 37 'In regard to such an occasion of service (नेवाया अवकारा तस्मिन्) [this] servant [meaning himself] is unskilled (अनिपुणः) The queen has authority (प्रभवति) to punish-दुर्योधन who is keen on pleasing भानुमती says. II, 15, 38 भानुमती is Her Majesty but more than anything else she is a Hindu wife. Naturally on hearing from दुर्योधन that he is her servant whom she can punish she is all bashfulness. [The actor playing the role of भानुमती had to indicate this to the audience by appropriate gesticulations. Hence the stage direction भानुमती लज्जा नाटयति ।]

(16) Construe परिचयपथवर्तिनि अत्र धवल्दावापाङ्गसमर्पि बधु विविर । संभ्रमेण किन् । [ हे ] दधि, रिमनभुत्म् उदारम् उर्ध्वं [च] गान् बाल्य । नम पाथ्यो अत्रलि त्वा मेवितु प्रभवति । (नालिनी)

“Cast (विक्रित) your eye (चक्षु) in the habit of moving (सर्पित्) where there is ताच्छीत्वे गिति) to the white corners (अपाङ्ग — lit a part further away ‘अप’) which are extensivæ [पर्वत् दीप च यद् अपाङ्ग तद् सर्पितु (सखत्तु, ससर्पु quite strictly) शीत्ले यस्य तत्] here [at me] What use is this embarrassment or confusion (संभ्रमेण) i. e. away with it O queen, speak to me sweetly on account of smile in a manner dignified (उदारम् — i. e. such as would become a queen) and loudly (उच्चै) Duryodhana puts himself in the position of a servant who has committed a blunder and would therefore like to be scolded (उच्चै आलय) This he considers to be a desirable kind of punishment (अनुशामन) — and also one which he hopes he richly merits As is meet you reprimand me. My cavity of hands (पाप्पे-इत्यथो अञ्जलि) is capable of (प्रभवति) to serve i. e. propitiate you II, 16, 1—भानुमती with due decorum asks for permission to carry out some (वशित् अशि) vow (नियम) for which she has a longing (अभिलाष). II, 16, 3—4 श्रुत विस्तार वेनम by whom the details have been heard. प्रहृष्या सुकुमारम् प्रहृषितसुकुमारम् naturally delicate आत्मानम् [your] body or self अर्ले खेदयितुम् — enough of fatiguing, pray do not fatigue ‘खेदयित्वा’ would be strictly in conformity with पाणिनि’s rule ‘अलखली प्रतिश्रयोः वत्ता’ 3, 4, 18 Observing a vow would be putting her body to an amount of trouble. Duryodhana, therefore, wants the idea of a vow being observed to be given up. This is consistent with his statement that स्वप्न etc. come true only in the कावलात्थय manner (II, 15). II, 16, 6-7 भानुमती is extremely apprehensive and hence her insistence that she be permitted to observe the vow दुर्योधन’s pride of his strength, however, would not let him say ‘yes’ ‘Away with this fear (दंका)’ he tells (भानुमती) The reason follows

(17) Construe [स्ते] यदि एव कलाभ्यनि [तदि] व्यासदिया प्रमन्त्रिभुवा न भर्तादिना कि पत्न, दाप्न किम्, भद्रवारादिदिसो विन् । [हे] भीष्, स्ते मे भ्रातृराश्व प्र-वन-उवागु शक्तिना दुर्योधन कम्पित्गुदिनी [अग्नि] । तव कि उदकात्तम् ।

of दुर्वाधन. दुर्वाधन. एव केन्द्रीयान् इन्द्र. त्वं गृहीतः। दुर्वाधन wants to bring out that he is extremely brave and therefore his wife need have no fear. The compound दुर्वाधनकेन्द्रियगृहीतः may be regarded as a significant epithet (साकृत विशेषण). The verse thus would be an instance of परिहर मत्कार. तत्र किं गृह्णाम्यदम्। is a rhetorical question and therefore is an example of the प्रश्न मत्कार. भुवा एव वन तस्य छाया एव सुख दधा तथा जगन्निश (situated or) staying comfortably in the shade of the forest in the form of the arms of my hundred brothers (भ्रातृन्त्र) contains a रूपक (भुवाः एव वनम्) in it. This epithet too is significant. It shows there is no reason why भानुमती should entertain any fear. II, 17, 2-3 न सत् - मजिहिंसु। A devoted wife who has confidence in the strength of her husband could have said hardly anything more appropriate. All the same (किन्तु) भानुमती longs to greet : e. takes an amount of delight ('अस्मिन्प्रदानि') in the achievement (सर्वत्र—from स + एत to achieve, e. accomplish) of "my lord" himself (आवेपुनस्य एव). II, 17, 5-6 These words of दुर्वाधन leave no doubt as to what was uppermost in his mind all the while. All his मनोरथs are set forth in a sentence 'इच्छित्वा मृत (united with my beloved wife) स्वेच्छया विहरामि (I should sport at will)'. The contrast between भानुमती's devotion to her lord and दुर्वाधन's voluptuous words is remarkable.

स्तिमिते च ते मयने च ताभ्याम् आपीयमाना अञ्जस्य शोभा यस्मिन् स, त वक्त्रेन्दुम् । लज्जया योग सम्बन्ध. तेन न विशदा कथा यस्मिन् स — तम् । नियमेन ( व्रताचरणेन ) मुक्ति अलसकस्य मङ्ग चिह्न यस्य, तादृश भ्रमर यस्मिन् स त वक्त्रेन्दुया मन्दमन्द स्मित यस्मिन्—all these are बहुव्रीहि compounds दुर्योधन's question is one worth being carefully understood "What other thing is not easy to obtain ; e. what other thing is difficult to get for दुर्योधन ?" How much so ever दुर्योधन may long for the वक्त्रेन्दु, despite the fact that दुर्योधन is a sovereign ruler, there is one thing difficult for him to get It is the lip of भानुमती भानुमती was no doubt दुर्योधन's wife and many may wonder why दुर्योधन is making this statement But दुर्योधन is in a frame of mind which makes him use hyperbolic phrases as he is keen on *prostituting* भानुमती Perhaps the question is thus to be understood "Unless you are favourably disposed how can that be easy of securing for me ?" apart from another consideration which a person having an intense desire for enjoyment of pleasure such as is available in the inner apartment is only too well acquainted with viz., in the absence of *anukūlatā* or favourable disposition of the *natyāskā*, even वक्त्रेन्दुलाभ would be insipid This may, therefore, be regarded as an appeal to भानुमती to be favourably disposed The request to be favourable is quite to the point because भानुमती had herself said 'मार्ग्यपुत्रस्य एव मनोरथसप्तसिम् अभिनन्दामि ।' — 'All right, here is my मनोरथ—now help me have it fulfilled' 'एतावन्त एव मनोरथा' —by implication I long for nothing else than this. There is another reading पातु वाञ्छा परममुल्लभ किं न दुर्योधनस्य ? = परम् अतिशयेन अमुल्लभे दुर्लभ ते वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा न किम् ? — It viz., the longing to drink the moon-like face, extremely difficult to secure [ever] is there. So it is now up to you to fulfil it. II, 18, 1 There is a great tumult behind the curtain and naturally all listen to it. II, 18, 2-3 भानुमती is all apprehension and embraces (परि + ध्वम्) the king and cries "may my lord protect, my lord protect" II, 18, 4 दुर्योधन looks around and tells भानुमती there is no need for being excited or embarrassed (अल मभ्रमेण). The next verse makes clear that nothing serious is there. It is only a gale of wind that is blowing

(19) Construe : दिक्षु व्यूढाङ्घ्रिपाङ्गः भन्तरिते सृगवरिल्लवल्तान्शुद्धम्, पश्चि शाङ्गुषी, शंकराळ, विटसिर्ना स्तूपकाषे सधूम, प्रसारज्वा न्तिरुग्नेषु अभिनवजलदोद्गारागम्भीर पीर, लण्डाहम्भ. सर्मारः परिदशे वहति, [ हे ] भीरु ! सभ्रमेण किम् । (सम्भरा).

Always with excitement (सभ्रमेण किम्) O timid one. A terrible

wind (lit wind with a terrible activity चण्ड आरम्भ व्यापार यस्य स चण्डारम्भ समीर wind is so called because 'सम्यक् ईते ईरयति वा—ety-mologically 'blows well, proceeds well or impels, urges well) is blowing in all directions (दिशि दिशि इति परिदिशम्) The verse gives a graphic description of the wind It is दिक्षु व्यूहात्त्रिपाङ्ग १ e one which has borne व्यूढ (p p p of वि + बह); e scattered in [all] directions (दिक्षु) the parts (अङ्गानि) of १ e branches of trees (अङ्गि-प one that drinks by its feet, here roots) It is one having a column (दण्ड lit. staff) of dust (particles पाशु) that is mixed with (literally full of matted hair in the form of) straw — a column which is moving (चलत्) in the air (अतरिक्षे) तृणेन तटिल चलत् च पाशूनां दण्ड स्तम्भ यस्य म । It is producing a hoarse hissing sound (झङ्कार + इन् possessive) on the ways and is full of sand-particles (श्वरा sand + लच्— though श्वरा' is not included in the list of words to which the affix can be added taking निष्पादि to be an incomplete list or आकृतिगण) It is accompanied by smoke (धूमेन सहित सधूम) on account of friction at several places (काषे) of the stems or trunks (स्कन्ध) of trees It is deep (१ e. — having a deep sound metaphorically) धीर' and grave (गम्भीर—having a grave sound) in the bowers (निवृत्तेषु) of palaces (प्रासादानाम्)— deep and grave like the rumbling or thunder (उद्गार—lit what is sent out of the throat, utterance, here rumbling 'गन्तम्') of a cloud (जल्द) which is fresh altogether (अभिनव) १ e. the cloud appearing in the beginning of the rainy season, full of or surcharged with water मृदु नारायण has a very fine sense of style To describe a terrible wind, he has chosen the appropriate metre र s and इ s are made to have prominence in the four lines This is deliberate. झङ्कारी'—is a very happy phrase The reader begins to hear the deep and grave sound produced by the wind even where he is seated. 11, 19, 3-6 सुवदना suggests that it is proper for His Majesty to enter a palace on the mountain of wood (दारुर्वेत) उन्नित यत् परुष (harsh) रज (dust) तेन कटुपीडने नयने येन स । उन्मूलिता (uprooted) ये तम्बरा वृध्नेष्टा तेषां च शब्द तेन विभ्रता (extremely frightened) मन्दुरादा from the stable ('वाजिशाला तु म दुरा — अमर०) परिभ्रष्टा (those that have bolted off) ये बहुमतुरङ्गमा (उत्कृष्टाश्वा best horses) ते पर्याकुलीकृता (thrown into a confusion) जनपदतय\* (लोकमार्गा thoroughfares public roads) येन स — बहु० वत्तम् itself means सम्पन्नतुरङ्गम् Here वत्तम् is compounded with तुरङ्गम् The word therefore, is better taken as having an

adjectival import conveying 'सहक्षण'. Thus बह्मन्तुरङ्गम् = सहक्षणः भवः II, 19, 7-8 दुर्योधन is right glad ('सहर्षम्') that the whirlwind (वाल्यायाः चक्रम्, where वाल्या itself means tempestuous wind, 'चक्रम्' thus being redundant) has proved to be very helpful or beneficial (उपकारः + इन् = 'उपकारि') to him. For, by that is his heart's cherished desire (मनोरथः) accomplished & fulfilled (संपादितः). Thanks to the whirlwind's favour (प्रसादात्), भानुमती gave up her vow (परित्यक्त-नियमः यथा सा-तथा) without any effort of दुर्योधन and fulfilled his desire (viz. 'ददितया रुग्णः स्वेच्छया विहरामि'). Had it not been for the apprehension caused by the whirlwind, भानुमती would not have clung to the king ('सर्वं राजानं परिष्वज्य' above)

(20) Construe- भ्रुकुटिः न न्यस्ता, लोचने बाष्पसलिलैः न आच्छादिते, भानुन भन्यतः न नीतम् । सृशान् अहं सशपथं न वारितः । [ किन्तु ] तन्व्या भयवशात् आलङ्कित ममपयोधरम् आबद्धम् । अस्याः नियमस्य भङ्क्ता अयं भीषणमरुत मम वयस्यः न [ किम् ], (शार्दूलविक्रीडितम्).

दुर्योधन is very much pleased that भानुमती has not on the present occasion put any of the obstacles to the fulfilments of his cherished desire, with which he was familiar. (1) Thus भानुमती formed no frown - there was no knitting of the eye brow (भ्रुकुटिः न न्यस्ता = भ्रुकुटिभङ्गः न आचरितः) (2) Eyes were not caused to be screened (literally covered) by profuse tears (बाष्पसलिलैः literally by 'waters' of tears, here to be understood as 'by a continuous flow of tears'). (3) Nor was her face turned (नीतम् lit. led) in another direction. This clause brings out that दुर्योधन was very sorely disappointed in respect of his *manoratha* formerly because भानुमती used to turn her face (भानन) away. (4) 'Nor have I been warded off (नि-वारितः) with oaths (such as शपामि प्राणे. यदि मीं सृशमि etc.)' Instead (किन्तु lit. 'but') by the slender-bodied one (तन्व्या instrumental sing. of तन्वी - 'one having a slender body) was an embrace given (आलङ्कितम् च्युम्भे भावे च) in such a way that the pair of her breasts (पयोधरौ) got themselves plunged [into दुर्योधन's bosom]. [Heromes of Sanskrit works are mostly तन्वीसु तन्वीसु स्वामा शिसरिदग्ना पशविभापरीष्ठी etc'. (verses 88, 89 of the Meghadūta p. 65, our edition) where the पशुपती is said to be 'तन्वी' and beautiful ladies, though not heromes of works, share this trait with them. भानुमती was the queen of दुर्योधन the mighty सम्राट् and as was only to be expected was possessed of all excellences of beauty].

'This terrific (भीषणः—भवद्भूः) wind (मस्त्व) which has thus proved to be the cause of the violation (भङ्गता) of her vow (नियम),' दुर्योधन says ' [ I want to ask ]—is this not my friend ?' The answer is evident. The wind is one of the greatest of दुर्योधन's friends. The wind has proved the friendship in a convincing manner. That which was परम् अद्भुतम् (extremely difficult) for दुर्योधन to have (II, 18 cd above) has been brought in a way within दुर्योधन's easy reach—'प्रावन्त एव मनोरथा यदह ददितवा सङ्गत. स्वेच्छया विहरामि' II, 17, 5-6 above—the *manoratha* has already been fulfilled. The construction in II, 20 d is 'अयं नम भीषणमस्त्व मम वयस्यः न [किन्] ।' with भीषणमस्त्व as the *कर्ता* and 'वयस्यः नास्ति किन्' as the predicate. 'अस्याः नियमस्य भङ्गता' is an adjective qualifying the भीषण मस्त्व but *having the force of a cause* 'One that causes her vow to be broken as it is, is it not my friend ?' Thus भङ्गता = भङ्गवृत्त्याद् हेतोः. Thus the line contains in it an instance of the कव्यलिङ्ग or हेतु अलंकार. The line (II, 20 d) is interpreted in an alternative manner 'अस्या नियमस्य भङ्गता अयं भीषणमस्त्व न, [अनि तु] मम वयस्य. [एव] । "This wind that causes अनुमती to violate her vow is not a terrific wind [so much], as my friend". This would make the line an instance of the अपह्नुति अलंकार typically represented by 'न इदं मुखम्, चन्द्र. अयम्' defined by मग्गट in काव्यप्रकाश X, 10 as 'प्रकृतं वन्निधिधान्यद् साध्यते सा अपह्नुतिः ।' Between the two interpretations the former is better in the sense that it is more in a line with भट्टनारायण's very favourite mode of conveying what he wants to with the help of *kāku* or modulation of voice. 'भङ्गता भीषणमस्त्व वयस्य न' is so to be uttered as to leave no doubt in the mind of the listeners that the speaker wants to bring out emphatically 'it is the friend !' II, 20, 1 कामेन रच्छ्या चारः m. आचरणम् इत्यर्थः कामचार —'behaving as one likes, absolute freedom to do as one pleases.' II, 20, 3 The stage direction is intended to ensure that the audience will be able to *realise* the effect of the whirlwind. All actors (सर्वे) on the stage are to show by gesticulations the harm (बाधा) that is being caused to them by the भीषणमस्त्व and thus they are required to move about with [special] effort [as there is so much resistance of the wind].

(21) Construe: [हे] पनीर, परानि शरी. शरी कुह । अयि [मिरे]. पन्तिपिनीं गतिं विमुञ्च । मम उदरस्यल दादुन्नीपरिवन्धने गादे निपीडव । (द्वन्द्वलिङ्गितम्).

"O you possessed of plump (धन) thighs (कुह lit. make) your feet (परानि) slowly (शरी) [ and ] slowly (गति) " पनीरत्व or ।

sion of plump thighs, like 'तन्वद्वित्' 'आगतलीचनत्वं' 'तनुमध्वत्वं,' is a sign of feminine beauty धनो ऊरु (nom dual, म् ) यस्या सा धनोरु with the 'र' 'ऊरु' made long or दीघ according to 'सहितशषलक्षणवामादेश' पा० 4, 1, 70 Advantage is taken of 'आदि' in the ending part of the sūtra and besides 'सहित,' 'शष,' etc 'पीवर,' 'धन' too are regarded as changing the ending 'रु' (इत्वं) into 'रु (दीर्घ) Having plump thighs भानुमती found it no easy thing to go up the *dāru-parvataka* There was the resistance of the wind that was raging fiercely This explains दुर्योधन's particular care which prompted him to say to भानुमती 'plant your steps slowly and slowly', lest hurry caused an accident 'Give up O [darling], your gait which is full of excessive tremor ( परि + वेप + इन् f 'परिवेषिनी, ताम् )' 'O you possessed of a fine frame ( शोभना तनु यस्या सा सुतनुका, according to 'नष्टनश्च' पा० 5, 4, 153, the क being eliminated according to 'समामान्तविधेरनिश्चयत्वम्।'), do you embrace ( निररा पीडय निपीडय lit torment excessively) closely ( गच्छम् ) my bosom ( उर has स्थल added to it in the sense of broad—but स्थल can be regarded as used 'स्वाये' too, i e without changing the meaning, thus उर स्थल = उर ) in such a way as to make your creeper like arms ( बाहुल्ले ~ बाहू ल्ले इव ) the upper ligature ( उपरिवन्धन )' दुर्योधन was leading the way भानुमती was closely following दुर्योधन told her to plant her feet slowly and to give up all tremor If this did not help भानुमती muster enough courage दुर्योधन adds 'embrace me closely' so that your creeper like arms will be the upper ligature of my chest बाहू - ल्ले इव उपरि [ तन ] बन्धन परिमन् कमणि यथा तथा is an instance of 'अव्ययीभाव' The expression is used adverbially It is evident that in दुर्योधन's idea of a 'स्निग्धाविहार a very high value was set on सुतनु भानुमती embracing him from behind. II, 21, 1-2 The entrance is to be shown by means of gesticulation ( प्रवेश रूपयित्वा ) न लब्ध अवकाश ( scope ) तेन स समीरण बाहु गर्भे गृहम् गृभगृहम् inner chamber This is naturally मवृत्त or well covered or closed ( म + वृ p p p ) विश्वन्धम् confidently without any apprehension उन्मृष्ट रेणुना निधर समूह यस्मात् तन् चक्षु where the singular stands for both the eyes उन्मोर्त्य—open—II, 21, 4 उत्पानसमीरण—portentous wind, wind fraught with evil II, 21, 6 आरोहणस्य मभ्रम ( hurry ) तेन नि सह दुबलम् आरोहणसभ्रमनि सहम् powerless because of the hurry of ascent 'कुरु शनै शनै—but this दुर्योधन was required to tell भानुमती inferably because भानुमती was in the excitement caused by the sudden gale of wind c11mb1119



*hurriedly* II, 21, 7 '...इत्थनादिदानो न भूयति' is an instance of पराधीक बलकार. 'Why does Your Majesty not decorate the altar (वर्दान्) intended to serve the purpose of a seat' in plain terms would mean 'may Your Majesty occupy the *vedi*' आत्नार्था वेदा is आत्नवदी 'इत्थनादिदानो भूयतामियमस्त्वदी महाराजेन,' would have brought out the same meaning much more easily. But then a roundabout way of putting things or making proposals, queries etc. is *part and parcel* of court life. The Queen's dear friend *Sutadana* had to address His Majesty दुर्गोषेन in a way suited to life in palaces II, 21, 8 'अनहनं एव अहृतम्' is another पराधीक for 'बिपुल (very much) अहृतम्'. अण+कृ to do harm अहृतम् is p. p. p. from it meaning 'harm has been done.' The expression has thus a predicative force. एव—certainly, definitely

(22) Construe - तनु अपि रेणु [अस्या] नेत्रो अ नन्वन् महती वाधा विधत् । अन् अपि उक्त्व पानस्तनभरितन् उर शिखार दुनाति । मन्द अपि यात पृथुवदनभराव अस्या वर्यु. वधन । वृगत्वा अवयवै दृष्टम् वत्वा [अस्या] मुचिर जेद करोति । (सचरा)

The amount of dust particles (रेणु) finding entrance into the eyes of भानुमती due to the whirl wind is small. For, as can be inferred, भानुमती must naturally have closed her eyes as soon as dust began entering into her eyes, (vide दुर्गोषेन's 'ज्नाद्य चतु' after having reached the गन्धुड) But दुर्गोषेन (i. e. महाराजन) says that the harm caused by the *small* amount of dust particles was *great*. For, भानुमती's eyes were possessed of a great width (आन wide, तस्य नाव आवरत्न, तमाव) or expanse. [Vide the exaggerated description of the width of eyes given by Sanskrit poets 'कान्तावनलौचन, ना'] This made it possible for the dust particles to have a greater scope to cause trouble. A less beautiful lady having eyes not half as expansive as those of भानुमती would not have been troubled to the extent to which भानुमती was troubled. This is *poetic* reasoning. It would be deemed as an indication of अमदरयता or अरुकिता to ask 'was the trouble not distributed over a wider area, - was its poignancy, therefore, not reduced relatively or comparatively?' Lovers (lunatics and poets) have a logic all their own. (2) Similarly the tremor (उत्थन) of the bosom was slight. But as the bosom (उर) of भानुमती was weighted (नर + इवत् according to 'तस्य म्वातन्' अनि तरकदिन्व इवत्) by her well-developed or plump (पान) breasts, it (the tremor) caused pain (दुनाति-present 3rd person smg from दु to cause pain) in a way in which the

necklace was thrown up (क्षिप्त हार यस्मिन् कर्मणि यथा तथा) Here too the logic is the same. A less beautiful lady with अपीनस्तनम् उर would not have experienced even half the trouble of भानुमती (3) Even when the gait (lit going यात p p p from या to go 'नपुंसके भावे क्त') of भानुमती was slow (मद) or dull, due to the weight (भर) of her broad (पृथु) buttocks, भानुमती's trembling increased. A less beautiful lady with buttocks not पृथु like those of भानुमती naturally would not have experienced that much tremor. In the fourth line दुर्योधन sums up what is contained in the first three. The whirlwind (वात्या) with a [helping] hand given (दत्त इत्त यस्ये सा) [her-वात्या being personified] by her (भानुमती's) limbs (भवयन्ते—such as भायते नेत्रे, पीनस्तनम् उर and पृथुजघनम्) causes (करोति) pain (खेद) to the fawn eyed (मृगस्य अक्षिणी इव अक्षिणी यस्या सा मृगाक्षी, तस्या मृगाक्ष्या which is an example of a बहुव्रीहि compound, where the first member—पूर्वपद—is an उपमानपद or word conveying a standard of comparison viz. मृगाक्षिणी eyes of a fawn, The peculiarity of this variety of compounds is that the latter part of the former word in the compound is dropped in the full compound—thus whereas मृगस्य अक्षिणी इव अक्षिणी यस्या सा should have given मृगाक्ष्यक्षी the 'अक्षिन्' in the first member is dropped and the form of the compound is मृगाक्षी, other similar examples are उद्भ्रमुख, खरमुख etc.—उद्भ्रस्य मुखम् इव मुख यस्य, खरस्य मुखम् इव मुखम् यस्य etc.) for a vary long time (सु-विरम्) It need hardly be stated that the verse brings out how excessively attracted by भानुमती's physical beauty दुर्योधन is and विशदरेषु that he is blaming or finding fault with the वात्या that has done भानुमती a lot of harm [with the subtle purpose of himself being in a position to win भानुमती's favour—or retain it for a long period] II, 22 1 सुवदना's proposal is accepted by all who, therefore, get themselves seated न आस्तीर्णम् (p p p आ + स्तु to cover) अनास्तीर्णम्—not covered, bare न विषते आस्तीर्णम्—आस्तरणम् इति यावत् according to 'नपुंसके भावे क्त'—यस्य, तदनास्तीर्णम् not having a covering is not wrong, but is pedantic किमिति—why? कठिनत्वं त शिलाया तल च कठिनशिलातलम् accu sing as 'अपिश्रीङ्स्थासा' कर्म । requires the दित्तिया of the place occupied when the root आस् is, as here preceded by the preposition अधि Thus—'गिरिमध्यास्ते ह्यु while 'गिरावास्ते हर ।' Hara : e Siva dwells on the mountain'

(23) Construe [हे] करभोरु पवनकुलिताशुकान्तम् [अत एव] त्वरुद्विहारि

मम ऊरुयुग्मं लोर्णाशुकस्य [ अत एव ] मम जघनस्थलस्य तव जघनस्थलस्य घिरम्  
अध्यासितुम् पर्याप्तम् एव । ( वसन्ततिलका )

' O you possessed of thighs like the outer edge of the hand from the wrist to the root of the little finger ' ( करभोरु करभे इव ऊरु वत्या सा in this बहुव्रीहि compound where the first member viz. करभे is a standard of comparison the 'रु' in 'ऊरु' the latter member of the compound becomes दीर्घे, i. e. रु, thus 'करभोरु' is the nominative singular in keeping with 'ऊरुत्तरपदादीपभ्ये' पा 4,1,61, the सिद्धा तर्कौमुदी having the following to say on the matter उपमानवाचिपूर्वपदमुरुत्तरपद दत् प्रातिपदिकं तस्माद्दृष्टं स्यात् । करभोरु । ) where करभे = 'मणिवन्धादाकनिष्ठ करस्य बहि' according to अमर० This 'outer edge of the hand from the wrist to the root of the little finger' ( करभे ) is tapering, soft as well as fleshy A करभोरु is a lady with her thighs having these excellent qualities viz., softness, fleshiness and a graceful tapering shape. 'करभोरु' is nominative singular while 'वरभोरु' is the form of the vocative singular दुर्योधन has thus paid आद्रुमती a tribute which she richly deserved He then says the pair of my thighs ( मम ऊर्वो युग्मम् ) with the skirt ( or end अन्त ) of its garment ( अशुक ) disturbed ( or 'perturbed' आकुलिता ) by the wind ( पवन ) [ and consequently ], attracting ( हारि ) your eyes [ towards it ] is quite adequate or enough ( परितः आप्त पर्याप्तम् ), and it is definitely ( एव ) so, for your huge buttocks ( जघन buttocks has स्थल added to it in the sense of huge, broad, the compound being explained as जघन स्थलम् इव । उपमित व्याघ्रादिभि सामान्यप्रयोगे ) पा 2, 1, 56 the meaning of the compound being 'मद्गतं विस्तीर्ण वा जघनम्' ) to rest upon ( अध्यासितुम् - infinitive from अधि + आम् to occupy, rest upon ), with its garment fluttering ( ताल = चञ्चल, unsteady and hence extremely attractive, to ( lit relative of 'वा-श्व ) my eyes ( लोचन ) 'मम ऊरुयुग्मं तव जघनस्थलस्य अध्यासितु पर्याप्तम्' is a peculiar construction as it amounts to ( a ) मम ऊरुयुग्मम् पर्याप्तम् अस्ति ( b ) तव जघनस्थलस्य अध्यासितुम् where 'अध्यासनाय' would be grammatically correct, The subject of 'अस्ति' is pair of thighs,' while that of 'is adequate' for' sitting ) sitting or occupying or resting is the huge or broad जघन ( जघनस्थल ) This is inadmissible as per rules of Sanskrit grammar 'क्षमास्मि विप्रदुष्य परं पारं गन्तुम् ।' I am capable of [ crossing and thus ] going to the other shore of the ocean of difficulty, is a passage where the र्ता of अस्ति and पारगमन ( पारं गन्तुम् ) is the same viz. अहं ( which is अध्यासितुम् ) This is an instance of the correct use of the infinitive. Bhatṭa Nara-

yana's present construction cannot, however, be defended in any other way than by trying to make the most of a bad bargain and proposing (1) तव जघनस्थलस्य जघनस्थलेन इत्यर्थे according to 'षष्ठी शेषे' (genitive being used for the instrumental) नम ऊरुयुग्मं परितः भासन् एव अभिषेकं लब्धम् एव and (2) 'तव जघनस्थलस्य जघनस्थलम् इत्यर्थे अभ्यासितुम् अभ्यासयितुम् इत्यर्थे आत्मनि उपदेशयितुम् इति वाक्यं पर्याप्तं समर्थं क्षमं वेत्यर्थे Here षष्ठी is used for द्वितीया and the primitive form 'अभ्यासितुम्' is used in the sense of 'अभ्यासयितुम्' : a. with the force of a causal or प्रयोजक Such a use of the form of a root in the sense of the causal thereof is warranted by 'अ-नर्भावित्प्रयर्थे' : a. with the sense of the causal concealed in, contained in that of the root. पवनेन आकुलितं मनुकस्य (वासस) अन्तः परयत् तत् पवनानुलिताद्यु कान्मन्-बहु० । लोलम् अनुक (वस्त्र) यस्य तत्- बहु० (qualifying जघनस्थलम्) The pair of thighs of दुर्योधन has the garment's end or skirt disturbed and दुर्योधन says to भानुमती [ therefore ] it attracts your eyes' One wonders whether this was a fact or दुर्योधन's mind's play according to 'कामी स्वतां पश्यति ।' The लोलाद्युक्तं जघनस्थलं of भानुमती is 'the friend (बान्धव lit. relative) of the eyes of दुर्योधन' : a. it draws the eyes of दुर्योधन towards itself irresistibly This is 'उत्तानता' or erotic sentiment without restraint and the 'उत्तानता' of it would properly be appreciated (i. e. its objectionable nature be grasped) when it is recalled that this is represented on the stage (as the Vepīsamhāra is a नाटक or दृश्यकाव्य). It has at the same time to be pointed out that the उत्तानता is only a means to an end and not an end in itself As would be evident from the sequel the 'bare pair of thighs' of दुर्योधन 'attracting the eyes' of भानुमती is to be construed with 'broken, broken' -an भग्नल or भङ्गुभं indication of the fate of दुर्योधन, thus being भङ्गु नारायण's aim In fact the entire second act has as its goal (1) presenting दुर्योधन in as unfavourable a manner as possible and (2) indicating the grim fate that is in store for him and his. Thus looked at, not only is the ullāna s'ringāra not objectionable but it is admirably suited to the dramatist's purpose of making the coming catastrophe cast its dark shadow before II, 23, 1 Hardly has दुर्योधन completed his sentence ending with 'नम ऊरुयुग्मम्' when there enters all of a sudden or unexpectedly (this is the significance of अघटीयवेत्- with the tossing of a curtain the rule being 'भा अभिषेकपात्रस्य प्रवेशो, । निम्नोऽपि वा' = । the chamberlain (दिनद्वार) of दुर्योधन who was sent away apparently for getting the battle-chariot (संघर्षिक ५) ready The Chamberlain is all excited ( or confused or embarrassed

ज्ञान ) and exclaims '—देव, भग्नं भग्नम्' meaning 'Your Majesty [ it is ] broken, broken [indeed, O alas !]' The audience connect दुर्योधन's words 'भग्नं ऊर्युग्मम्' ( II, 23, 4th line ) with the predicate ' भग्नं भग्नम् ' This is a clever device employed by मह नारायण and has immense dramatic value Not only the spectators witnessing the performance of the वेणीस्वार but all on the stage ( स्वं ) gaze at the Chamberlain with fear or apprehension ( भातकेन नयेन सहित यथा स्वात् तथा सातङ्गम् ) All became conscious of the grimness of the suggestion of the connection between दुर्योधन's words and the confused utterance of the Chamberlain. II, 23, 3-8 This is a highly dramatic piece. Its effect would better be appreciated on the stage than when read in 'cold print' दुर्योधन asks 'by whom (was, what you say you alone know best, broken ?), The Chamberlain's answer is भीमेन — 'by the terrible ' the विशेष्य is not mentioned. But the audience takes भीमेन to be equal to भीमसेनेन ( द्वितीयेन पाण्डवेन ) The king ( दुर्योधन ) too asks, quite naturally 'of whom ?' [Who was the sufferer] The answer of the Chamberlain is '[ that ] of your honour' Thus the audience and the characters on the stage understand 'ऊर्युग्मं भग्नं भग्नं भीमेन भवत' दुर्योधन gets exasperated at this evil suggestion and hence shouts out 'ah ! what are you raving ( प्रव्यसि ) ?' भानुमती's 'आर्ये, किमनिष्ट मन्वयस' is peculiarly feminine and full of a पतिव्रता's concern for 'आर्यपुत्र' or 'my lord'—'what undesirable thing are you talking about or saying ?' ( मन्वयसे-मन्त्र् to think, later ( 1 ) to give counsel as a result of thinking and ( 2 ) to speak, say, utter ) II, 23, 9 His Majesty Duryodhana cannot be expected to be so very patient and gentle. Hence 'षिक् ( lie upon you ) प्रव्यसिन् ( O raver ! ), O the lowliest ( भग्नम् ) among the old ( वृद्धेषु ) ! what infatuation ( वि + भा + मुह् ) has overcome thee to day !' II, 23, 10 The Chamberlain's ' न कश्चिद्व्यामोह, मन्वमेव श्रवीमि ' must have been received with a heart filled all the more with apprehension, by भानुमती It must have made दुर्योधन even more impatient of 'the nonsense' विनयपर was indulging in And yet the Chamberlain was not at all infatuated He was telling the bare truth ( मन्वम् एव ).

(24) Construe भीमसेन मत्ता नयत रथवेत्तन भग्नम् । [ तन् च ] विद्धि भीमसेन इव क्षिप्रं पतितम् । ( भनुदुम् )

The Chamberlain's sentence with all its words uttered in their proper order is now as follows भीमन ( नयवरेण ) मत्ता ( वायुना ) नयत रथवेत्तन भग्नम् । i. e. by a terrific wind has the flag of your chariot

been broken'. The audience as well as the characters on the stage took Vinayandhara's cryptic utterance in the preceding lines (II, 23d to II, 23, 6) to have conveyed 'ऊरुयुग्म भग्न भीमेन भवत' i. e. 'By Bhīma has the pair of your thighs bene broken' ! The Chamberlain adds in II, 24, line 2 that it is the flag of the chariot of दुर्योधन fell on the earth (क्षितौ) in a manner in which a wailing sound (आनन्द) or a cry of lamentation, as though (इव) was uttered (वद् इति) by the jangling sound (वदण = 'वण् वण्' इति शब्द, वदण' thus is a ध्वन्यनुवारी or onomatopoeic word of 'खण् खण्' used of a sword or 'घण् घण्' of a big bell in Modern Indian languages) of the small bells [attached to the flag] (विंदिणी f a bell)

Before proceeding to what follows II, 24, it is necessary to pause a while and point out that the whole episode beginning with 'ऊरुयुग्म' II, 23d and ending with II, 24 'इन्दमिदं क्षितौ' is an example of what is technically known as a गण्ड or पताकास्थान विश्वनाथ defines this as

यत्रार्थे चिन्तितेऽन्यस्मिन्स्तच्छिन्नोऽन्य प्रयुज्यते ।  
आगन्तुकैर्न भावेन पताकास्थानक तु तत् ॥

i. e. where while one matter is thought, another with the same (or similar) characteristic (तच्छिन्न) is brought in (प्रयुज्यते) as an adventitious something (आगन्तुकैर्न भावेन)—that is a *patakaisthāna*. Here दुर्योधन's pair of thighs was the 'चिन्तितं अर्थे' Quite adventitiously another is introduced by the Chamberlain who enters on the stage suddenly viz. 'स्थकतन्' as learnt subsequently. The common characteristic between the two is brought about by the phrase 'भग्न भग्न'—suggesting of दुर्योधन's ऊरुयुग्म that it was shortly to be broken. The same phrase 'भग्न' is literally true of दुर्योधन's स्थकतन् in the sense that it is *already broken*. The p. p. p. is in the former case used in the sense of what *was to happen in future*. In the latter case it is to be understood as referring to what *has taken place*. विश्वनाथ adds in माहिल्यदण VI, 48 that the *third* out of the four varieties of this पताकास्थान is illustrated by our present passage [Re'ad अर्थोपपन्नकं यत्तु हीनं सविनयं भवत् । \*

सिद्धप्रत्युत्तरादिर्न तूर्तान्मिदमुच्यते ॥

नानमर्थतापं । सिद्धेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रयुक्तेणोपेतम्, सविनयं विज्ञेयनिश्चयमाख्या । कश्चिन्म्यापन्नं यत्तुहीनं पताकास्थानम् ।

यथा यथा विज्ञापयन्ते 'कश्चिन्म्यापन्नं' नम्रं नम्रम् । up to इन्दमिदं

सितौ ॥ (वेणी० २, २४) विम्बनाथ's observation on this is अत्र दुर्बोधनोरभङ्गरूपप्रस्तुत-  
संक्रान्तमयोपश्लेषणम् । ]

Sanskrit plays abound in instances of such पात्राकाशानस. विशाखदत्त the author of the मुद्राराक्षस is very fond of them. In the first act he has used this device thrice. In the उत्तररामचरित भवभूति has used this. The former is contained in चाणक्य— (पत्र गृहीत्वा स्वगतम्) विमत्र लिङ्गामि । अनेन खड्ग खेलेन राक्षसो जेतव्य । (प्रविश्य) प्रतीहारी — जेदु भञ्जो । (अयत्तु भार्य) चाणक्य. (सहस्रमात्मगतम्) गृहीतो जयसद । The latter is illustrated by राम — किमस्या न प्रेयो यदि परमसहस्रस्तु विरहः ॥ 38 ॥

प्रतीहारीः— देव, उपस्थित । Act I - उत्तररामचरितम् । Where उपस्थित construed by राम and the audience with 'विरह' is later connected with 'दुर्बुद्ध' the spy of राम A moment's thought would bring out that these पात्राकाशानस can thus suggest future events of either kind viz. those that are favourable ( अनुकूल—Vide the example quoted from the मुद्राराक्षस ) and those that are unfavourable (प्रतिकूल - Vide the instance from the वेणीसदर which is प्रतिकूल to दुर्बोधन and that from the उत्तररामचरित -1,38 and the following few lines )

II, 24, 1 ' कम्पिते मुवने ' when the [whole] world trembled it is only natural] 'भ्रम खन्दनकेतु ।' तत्र किमिति—why are you then raving impudently (उद्धत)'broken, broken' There was no impudence on the part of the कम्पितुकी दुर्बोधन is evidently angry at the evil suggestion. The poor कम्पितुकी becomes the victim of the anger for no fault of his than that in his concern for the master's banner of the chariot he came all confused and said ' भ्रम भ्रमम् ' which as curious coincidence would have it followed immediately दुर्बोधन's 'मम ऊख्यमम्' । II, 24, 3-4 अनिमित्त—evil omen 'Please Your Majesty, no impudence is there on my part. Only my devotion to my master ( स्वामिमक्ति- ) makes me speak (सुखरयति—denominative from सुखर one who speaks=सुखर करोति) II, 24,5-6 भानुमती too is anxious to have the evil averted ( अन्तर्गतम् lit. let disappear ) वेदवीथ (recitation of वेदस ) on the part of ब्राह्मणस satisfied ( प्रसन्न ) at the prospect of fees ( दक्षिणा ) to be given to them was—and even today is—regarded by orthodox sections of the community [ in the days of the वैश्वदेवस and पाण्डवस as also those of मद्द नारायण ] as having an efficacy all its own against evil omens. II, 24, 7 दुर्बोधन is not yet free from anger अवशया उचित यथा तथा सावधानम्—'...disdainfully. 'ननु' ' I say ' पुरोहित — The family preceptor was expected to do all that was necessary for ensuring the well-being of his master, the king He (the preceptor) was, therefore, expected to know the

Vedas including the *Atharva* with all its charms and indications. The importance of पुरोहित who was पुर हित 'placed in front' in all matters pertaining to the king's safety is as old as the *Rgveda*. In the *Rgveda* बसिष्ठ claims that his successful intercession on behalf of the king in whom he was interested was accepted by Indra - II, 24, 8. The Chamberlain goes away to inform the पुरोहित of दुर्घोषन of the need for the evil being averted II, 24, 9. The female door keeper (प्रतीहारी) announces the arrival of जयद्रथ s (सिन्धुराज = जयद्रथ) mother and of दु शला the one sister of the hundred sons of धृतराष्ट्र प्रतीहारस्य दारस्य भूमि तत्र प्रतीहारभूमौ at the door region प्रतीहार is that from which persons are sent back (प्रति ह्रियन्ते) if the king has no time to grant the visitor an interview. II, 24, 13-14. दुर्घोषन guesses as to why the two जयद्रथमाता and दु शला must have arrived अभिमन्यो वध तेन अमर्षितै - अमर्षं anger सजात वै, तै । II, 24, 15. प्रवेश्य-- imperative second person sing of the causal of प्र + विश् 'cause to enter', 'usher', II, 24, 19-20. Jayadratha's mother who is all apprehension, as becomes clear a little later, that अर्जुन would kill her son that very day before sunset seeks protection (परित्रापतां—'may protect from दुर्घोषन who to her is a कुमार — 'young prince.' Dus's'ala weeps bitterly II, 24, 21. दुर्घोषन causes both of them, fallen at his feet, to rise and (अत्याप्य— gerund of the causal of उत् + स्था) consoles जयद्रथ's mother अम्ब 'O mother' This is appropriate on the part of कुमार 'न विद्यते प्रतिरथ यस्य स अप्रतिरथ without a rival warrior, a matchless fighter अमर्षिता— अमर्ष + इन् (possessive) अमर्षिन् m + ता (भाववाचक) the state of being one possessed of anger, or literally unforgiveness II, 24, 27. न भस्तम इते भनस्तमिते (मुग्धुपा समात्) दिवस्तस्य नाथे धूर्वे हृत्थे II, 24 29 'अहो मुग्धत्वमरुतानां नाम' मुग्ध-unsophisticated, innocent simple-minded + लं = मुग्धत्वं simple mindedness. दुर्घोषन s remark shows his self confidence. His smile (सम्मितम्) had the same cause. Arjuna's vow was a matter of joy to him दुर्घोषनस्य बाहु एव परिप (bolt) तेन रक्षितस्य विपत्ति- calamity (the greatest viz death included in which case the word would be a euphemism) II, 27, 33. ते-पाण्डवस partisans and पाण्डवस अभिमन्यु was पुत्र to the former and वधु to the latter II, 27, 35. सर्वेषु जनेषु प्रसिध्दा—where प्रसिध्दा is an example of a word understood to mean not known at all, by विपरीतलक्षणा 'विपक्षित सङ्ग भवन्त ।' in a similar way would signify 'मूर्खां सङ्ग भवन्त ।'

(25) Construe भम आद्यावा दु शासनेभ हस्तादृष्टविलोभ्ये शसना पाञ्चाक्षी रात्रचक्रपुरत गौ गौ ' इति म्याहता । नरिन् पव [समये] स गाण्डिवधरा



पृथानन्दनः न आसीत् किं नु । क्षत्रियवशजस्य कृतिनः यूतः तत् क्रोधास्पदं न किम् ।  
( शार्दूलविक्रीडितम् ) .

At my command ( मम आज्ञया ) Pāncālī—daughter of the king of the Pancālas—with her hair and garment unsteady ( विडोळ ) or loose dragged as both were ( आकृष्ट p p p. from आ + कृष् ) by his hand by दुःशासन was addressed ( व्याहृता— p. p. p. of वि + आ + इ to speak. ' was spoken to ' ' was addressed ' ) ' as a cow ' ' a cow ' [ has this one become i. e. is as helpless as a cow. ] This was done in the presence ( पुरतः— lit. in front. ) of my circle of kings ( राज्ञा चक्रस्य ) i. e. my vassals. Was the son of Prihā ( lit. delighter नन्दयतीति नन्दनः पुत्रः ) not at that very time ( तस्मिन् एव supply समये ) not a wielder ( धरः ) of the गण्डिव bow ? Was he indeed ( नु ) not having his celebrated bow in the hand ? But what did he do on the occasion except helplessly watching the plight to which the Pancāla princess was reduced. Was that not the place ( कारणम् i. e. metaphorically cause enough ) of the wrath of a young person, descended ( ज ) from a k'atriya race or dynasty ( वंश ) who had achieved all worth achieving ( कृतम् अस्य अस्ति इति कृती तस्य कृतिन. ) ? The last two are rhetorical questions. (1) यूथ's son did wield his गण्डिव bow (2) that certainly was a cause of anger to any young k'atriya priding himself on having an achievement to his credit. Arjuna, however, did not raise even his small finger against Dus's'asana on the occasion — when there was more than enough provocation there. The conclusion is irresistible that Arjuna lacked spirit. ' He who did nothing on that occasion would certainly not do anything now ' यूतः, क्षत्रियवशजस्य and कृतिनः are significant ( साकृत् ) epithets ( विशेषणः ). The verse, therefore, is an instance of the परिकर अलंकार. II, 25, 1 जयद्रथ's mother tries to bring out the seriousness of the new situation as अर्जुनः has sworn suicide if he failed in fulfilling his vow— न समाप्तः प्रतिज्ञायः भारः येन स. अमुमात्प्रतिज्ञाभारः where प्रतिज्ञाभारः is a Sanskritism for a very heavy, ponderous, weighty vow i. e. difficult vow. II, 25, 3 ' This then is a cause ( lit. place ) of joy and not dejection ( विषाद ) ', says दुर्योधन who has unbounded self-confidence. उत्सन्न = p. p. p. for ' one who would soon enough be destroyed ' ( वर्तमान समीपे वर्तमानवशा एत् ) कुरूणां श्रेष्ठं तत् एव परिवारः ( paraphernalia, those who surround and protect some one ) तेन वर्धितः. मद्दिना यस्य तस्य — २० छयः कर्णः द्रोणः अश्वत्थामा च आदौ येषां तेषां महारथानां पराक्रमेण द्विगुणीकृतः निरावरणः न आवरण cover, resistance दम्पस - विक्रमः ( bravery ) यस्य तस्य । ' का शक्तिः अस्ति नाम अपि प्रदीतुम् । ' is idiomatic Sanskrit.

The idiom has come down to modern Indian languages ( ' नव देखील घेण्याची काय ताकद आहे ? ' ) *It is necessary to point out that* भट्ट नारायण has here put the words 'गौः गौ' addressed to द्रौपदी in the mouth of दुःशासन. The महाभारत, however, makes भीम remind दुर्योधन of these words which *he* (and not दुःशासन) had used while speaking to द्रौपदी. The वक्रोक्ति (चमत्कृति) वादिन्स would regard this— as all similar alterations in a story derived from some earlier source— change calculated to heighten the effect of the story as an example of प्रकरणवक्रोक्ति.

(26) Construe धर्मात्मज धर्मो च प्रति कथा एव न अस्ति । वृकोदरकिरीटभृतो. मध्ये एकः अपि कः विस्फुरितमण्डलचापचक्र सिन्धुराज बलेन अभिषेणयितुं समर्थः । ( वसन्ततिल्का ).

As regards ( प्रति ) the self-born ( आत्मनः जात-आत्मनः ) of Dharma i. e. युधिष्ठिर and the twins viz. नकुल and सहदेव there is no [need for a] talk even कथा एव नास्ति ( 'गोष्ठ च नाहीं' ) is another idiom in Sanskrit that has come down to modern languages. Between ( मध्ये ) वृकोदर (= भीम) and the one wearing a kirita i. e. अर्जुन who is able to oppose with an army ( सेनया अभियातुम् अभिषेणयितुम् ) the king of Sindhu i. e. जयद्रथ with the circle of his bow ( चाप चक्रम् इव ) [literally bow resembling a circle being ever bent as it is always in use] having a bright ( विस्फुरित ) halo about it? Evidently क-समर्थ leads to 'न कश्चन ।' विस्फुरित मण्डल यस्य विस्फुरितमण्डल च तत् चापचक्रम् ( चापः चक्रम् इव ) यस्य त'विस्फु चापचक्रम् adjective qualifying सिन्धुराजम्. II, 26, 2 भानुमती like all members of the fair sex is cautious and wants her husband to be so. This is the significance of 'वक्ष्येव तथापि' शङ्का= fear गुरु कृतायाः प्रतिज्ञाया. भारः यस्य सः has the force of a cause. Thus गुरु भारः= गुरुकृतप्रतिज्ञाभारत्वात्. The sentence thus is an example of the काव्यलिङ्ग भलकार. II, 26, 3 The old lady appreciates the opportune remark ( कालोचित भणितम् ) of भानुमती *Intuitively* both जयद्रथमाता and भानुमती smelt danger in adopting an attitude of self complacence in respect of अर्जुन especially after his vow. II, 27, 5 'भा' shows great displeasure 'ममापि नाम शङ्कास्थानं पाण्डवा ।' This is another instance of भट्ट नारायण's use of 'kaku'.

(27) Construe . रेणुप्रस्तार्कभासां प्रचलदसिद्धादान्तराणा बलानां कोटय. कोदण्डव्याकिणाह्वै भगणितरिपुभि. कङ्कटोन्मुत्तदेहे. शिष्टान्योन्यातपदै सिद्धकमलधनभ्रान्तिम् उत्पादयद्भिः मे भ्रानुभिः आकाशताः [ मलयः ] समरे दिशि दिशि संपतन्ति । (धन्वता).  
दुर्योधन gives the reason why पाण्डवस are no cause of fear to *him* at any rate. Crores (कोटय.) of armies ( बलानां ) which have swallowed ( मलय ) or obscured the lustre ( भास् ) of the sun ( सूर्ये ) by the dust ( रेणु ),

which are uneven or bristling (दन्तुराणि) with sharp swords (lit creeper-like swords अस्य वृता इव) quickly moving (प्रचलन्त्य) [as they are brandished by the brave warriors], commanded (आक्रान्ता going with कोप्य) by my brothers fall together (रुपन्ति) : e. attack simultaneously, in the battle, in every direction (त्रिदिशि दिशि) - my brothers possessed of bodies that have scars left by the strings of their bows (कौदण्टानां धनुषा ज्वया विण. एव अङ्क वेपां ते), who have not counted their enemies (न गणिता रिपव ये) and who have bodies which have thrown off (उन्मुक्त) the armours (कङ्कट = कवच armour), and causing to produce (उत्पादयद्भि) inst. plural of the present participle from the प्रयोजक or causal of उत् + पद्) the illusion (भ्रान्तिम्) of a forest (वन) of white (सित) lotuses (कमल) on account of the umbrellas (आतपत्रे— आतपाव प्राप्ते इति आतपत्रम् i. e. that which protects from the heat of the sun) of one another that have clung (स्थित) to one another (अन्योन्यम्) क्वट्टै क्वचै उन्मुक्ताः देहा वेपां तै or alternatively उन्मुक्ता कङ्कटा ये the change in order being accounted for by 'अहितान्यादित्वात् परनिपात' न देहा वेपां तै agreeing with भ्रातृभि प्रचलन्तीभि अरिहनाभि दन्तुराणि नतोऽगतानि इत्यर्थ, वेपां going with बलानाम स्थितानि (closely clinging) अन्योन्येषाम आतपत्राणि वेपा तै । आक्रान्ता -(1) commanded (2) overpowered When armies in their crores commanded by his valiant brothers are running in all directions, why should दुर्योधन have any fear or apprehension—and that too from the पाण्डवस ? II, 27, 1 विशत पाण्डवाना प्रभाव (= प्रभावभाव by विपरीतलक्षणा) यथा मा विशत पाण्डवप्रभावा vocative is विशत प्रभावे (like 'शले' from शाला)

(28) Construe यथा दुःशासनस्य हृदयक्षतजाग्नुपाने गदया च दुर्योधनस्य ऊरुभङ्गे तेजस्विना पाण्डवाना प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधे अपि ज्ञया । (वृम्भतिलका)

The vow (प्रतिज्ञा) of पाण्डवस, possessed of lustre (तेजस्विना here = तेजोहीनानाम् by विपरीतलक्षणा) in respect of the slaughter of जयद्रथ too at the fore front (मूर्धन्) of the battle is to be known to be [just] like that (तथा) like which (यथा) was their vow regarding drinking (पान) of the blood (क्षनान् प्रायण इति that which arises out of a wound, 'blood') from the heart of दुःशासन, or like which (यथा) was their vow in respect of the breaking (भङ्ग) of the thighs of दुर्योधन with the mace (गदा) As nothing turned out of the two earlier vows, nothing would turn out of this new vow II, 28, जैत्र एवम् उपरुह्यय get ready my chariot which gives victory (जेतु शील यस्य स जेता, म एव जैत्र) प्रगल्भ bold, far too much bold च असौ पाण्डव च मिथ्या वा प्रतिज्ञा तथा यद् वैरक्ष्य loss of complexion तन म्पादितम्

(caused to be secured or brought about) शरुण पूरन् purified by a mischie-  
न तादृशम् । i. e. due only to the non-fulfilment of the vow पाण्डवस्य मरणम्  
उपदिशामि is a पयायोक्त for पण्डव इमि, present being used in the sense of  
future ( वदमानामोष्ये वतमानवत् ) In response to दुर्योधन's 'क. कोऽत्र भो'  
the Chamberlain enters, his प्रवेश being duly सूचित by दुर्योधन's own  
words and informs दुर्योधन that his victory - bringing chariot is ready

(29) Construe उध्दत्तक्वणितविलोलहृन्मघष्ट प्रालम्बद्विगुणितचामरप्रहास निर-  
मिनवन्निताकुलाश्व शत्रूणा क्षप्तिननोरथ अथ त रथ सज्ज [ भक्ति ] । (प्रहर्षिणी).

Here [is] ready (अथ सज्ज ) your chariot (ते रथ ) the unsteady  
(विलोल) golden bells (हृन्मघष्ट ) of which have produced a jungling sound  
(क्वणित ) on account of joltings (उद्धतै ) the loud laugh (प्रहास ) i. e.  
the brightness of the chowries (चामर) of which is doubled by  
the garlands suspended from it (प्रालम्ब) the horses (अश्व ) of which  
are perturbed (आकुल) as their trotting (वह्नि = वलन) was brought  
under control (नियमित) and one which has destroyed (hit caused to  
decay भविष्यत् p p p. of the causal of क्षी to decay) the cherished desire  
of the enemies - 'शत्रूणा क्षप्तिननोरथ in fact is made to duty for 'क्षप्तिनरथ  
मनोरथ The dissolution is शत्रूणा क्षप्तिन मनोरथ येन स' — २७० II, 29, 1-2  
दुर्योधन asks भानुमती to enter the inner apartment. He himself repeats  
यावद्दहमपि पाण्डवस्य and walks about *Exeunt omnes* The second act  
comes to a close, here.

To proceed to an analysis of the contents of the second act It  
is evident that this act consists of two parts. The first is made of the  
*viskambhaka* or prelude which as is only meet is वृत्तवर्तिष्यमाणाना कथाज्ञान  
निदर्शक । Thus from what दुर्योधन's chamberlain [who is the only person  
to appear on the stage in the *viskambhaka*] says, it is gathered that दुर्योधन  
is keen on knowing the whereabouts of भानुमती who left that morning  
without as usual having taken her leave of the king His Majesty  
दुर्योधन wanted first to see भानुमती and then proceed with the purpose  
of congratulating the chiefs of the army such as Karṇa, Jayadratha etc.  
on their having put Abhimanyu to death From विदुष्मिन्ना a maid-servant  
whom the Chamberlain sees at some distance from him he learns that  
भानुमती has paid her customary respect to the elders and has com-  
menced a vow from that day and is at the moment in the *bālodyāna*  
The Chamberlain's observation Bhanurati though a woman is to be  
preferred to His Majesty who when the strong Pāṇḍavas have  
secured the help of Vāsudeva is even now experiencing or wishing

to experience, the pleasures of the inner apartment' may appear to be innocent. Actually it is fraught with an amount of meaning and in a way prepares the reader for what Duryodhana does throughout the following portion — the main scene—of the second act. The Chamberlain is surprised that Duryodhana is not in the least pained that Bhīṣma has been made to lie on a bed of arrows by the Pāṇdavas and that 'His Majesty' is delighted at the slaughter of Abhimanyu a young soldier, all alone, with the bow cut into pieces, Abhimanyu—whom a large number of veterans on the Kaurava side attacked simultaneously. The old servant in the harem of Duryodhana is hoping against hope when he observes 'fate would by all means do what is to our good.' He then leaves with the purpose of acquainting Duryodhana with the whereabouts of the Queen (i. e. Bhanumatī)

As the curtain goes up after the *viśkambhaka* is over, there are discovered on the stage Queen Bhanumatī seated along with her friend Suvadānā and maid servant or *ceṭī* Tarahika. From the conversation the reader (or spectator) gathers that the friend and the maid-servant are trying to impress on Bhanumatī that she need not grieve so much on account of a dream — very inauspicious indeed — that she had seen. In dreams people see all sorts of things' the clever maid-servant points out to her. Both bring out that the evil effect of an inauspicious dream can be counteracted by appropriate religious rites. They are very keen on learning the details of the dream from Bhanumatī who asks for some time to recollect the same.

At this juncture appear at another end of the stage Duryodhana and his Chamberlain. Duryodhana exults in the slaughter of Abhimanyu by Drona, Karna etc. To the question what praise could be bestowed on the Kauravas who killed Abhimanyu who fought single-handed an overwhelming number of his adversaries, the reply of Duryodhana is 'the same praise which the Pāṇdavas won on having killed old Bhīṣma, having placed Ś'ikhandi at the fore-front'. Duryodhana does not have any moral turpitude on account of what his helpers did before getting rid of the young warrior Abhimanyu. Duryodhana then proceeds to say that before long he would kill the son of Pandu with his relatives, friends, servants, sons etc. but actually says 'स्वयन्न निहन्ति मयुव न चिरात्

पाण्डुसुतं सुयोधनम् ।' The slip of tongue on the part of his master is pointed out with due humility by the Chamberlain. It is easy to see that सुयोधन was not a little upset since early in the morning that day as भानुमती had left without taking her leave of him (' माम् अनामन्व्य प्रातरेव निष्क्रान्ता इति व्यक्षिप्तमे मन ।') The slip of tongue had a deeper reason—the disturbed state of mind. The master and the servant are impressed by the beauty of the balo dyana which appears to advantage in the morning and both are vocal about the aspects of beauty that strike them. As they draw near the place where भानुमती, सुदता and तरलिका were seated—though the latter do not become aware of their arrival—the Chamberlain points out to Duryodhana 'here Your Majesty is Bhanumatī being waited upon by Suvadana and Taralika'. The very next moment, the Chamberlain is dismissed, having been entrusted by his master with another mission viz of getting his war-chariot ready.

Not having any idea that Duryodhana is there in close vicinity, Bhanumatī narrates the dream to her friend and maid 'A *nakula* possessed of handsomeness exceeding the divine one killed, in front of me, a hundred serpents'. 'The king decides to have himself screened by a network of creepers there and overhear the confidential talk of the three. He hears the remark of Bhanumatī's friend 'enough of anguish' and starts guessing what must have been the cause of Bhanumatī's anguish. He at least cannot guess any, except that as he was very dear to Bhanumatī as also sole resort of her heart, 'she must have created in imagination some slight fault or offence on my part and out of jealous love filled herself with anguish.' The next moment he hears Bhanumatī say she was 'उत्सुका' as also 'इन्द्रदया to see the, अतिसयितदिव्यरूपी नकुल'. It is now सुयोधन's turn to be full of anguish. His jealousy is aroused by the word 'नकुल' whom भानुमती described as handsome to the extent of surpassing divine handsomeness. He rushes to the conclusion that Bhanumatī had fallen in love with Madri's son Nakula, [the fourth Pandava]. Bhanumatī goes down in his esteem and becomes 'a bane of a wife' a 'veritable stigma on the noble family in which you were born'. He further learns how 'नकुल' followed Bhanumatī into the bower of creepers and is convinced that Bhanumatī has reached the limit of wantonness. The last detail is even more upsetting.

'मय्यम्भस्मारिभक्षणे अवशिदे मे त्वगमुभन' 'in a very bold manner having stretched out his hand, by him was removed my breast-garment' In fact भानुमती was conveying to her friend and maid that the mongoose or ichneumon she saw in the dream had a serpent in its hand which latter the mongoose stretched out and with which it removed her breast garment—Duryodhana is all anger. He resolves to put Nakula, Mādrī's son to death. But on second thought he realises that it was Bhanumatī herself who had first to be punished. Fortunately Bhanumatī's words 'स्नानरक्षण प्रतिवाचितास्मि' enable him to guess that it was only a dream she was narrating. Suvadana's words 'let the water of the sacred rivers, the blessings of Brahmanas and the enkindled fire fed with oblations destroy whatever is calamitous in this' convince him 'स्वप्नदशनम् एव एतद् अनया वर्णितम्' 'this one has described what she just saw in a dream'. The friend of Bhanumatī tells her like a really affectionate person, the plain truth though she knows it would be deemed unpalatable or bitter 'the whole of this dream indicates what is inauspicious'. [The reader feels that Suvadana is here voicing Bhatta Narāyana's own thought. The dream has been used by the author with the sole purpose of preparing his audience or readers for the end of the play, totally unfavourable to Duryodhana and Bhānumatī.] Duryodhana tries to take the inauspicious dream lightly 'Some dreams are inauspicious but some others, are auspicious. But his left eye begins throbbing. The number hundred, he sees refers unmistakably to him with his brothers. He decides, however, not to attach any importance to the dream. 'All dreams bear fruit in a manner full of accident. There is no scientific explanation that can be offered in respect of the phenomenon'

Both Bhanumatī and Suvadana are attracted by the beauty of the lord of the day. 'He has rendered the region of the earth tawny, he is very difficult to look at, like the enemy who has fulfilled his vow'. The words of Suvadana again are the words, of the author of the play. Bhānumatī asks her maid-servant to bring for her the vessel containing worship-material as she wants to worship the 'thousand rayed one' Duryodhana who has been waiting all the while for an opportunity to draw near Bhanumatī dismisses the maid-servant with a sign and himself proceeds to hard

in to Bhānumati the worship material. The friend of Bhānumati is pained at the violation of Bhanumati's vow, now that the king had come on the scene. Duryodhana touches the hand of Bhānumati while giving her the material for worship and as he experiences the pleasure of the touch he drops down the flowers. This is the worst *as'ubha nimitta*. Bhānumati rebukes with the words 'oh the blunder of the servant!' but is confused to find on turning around that it was 'her lord' that was there. The gallant in Duryodhana is uppermost. "This servant is not skilled in service of this type. May the queen punish him," he says. Bhānumati is all bashfulness. She then begs permission to observe a vow for the accomplishment of the cherished desire of my lord' more than for counteracting the evil of the dream. Duryodhana lays bare his mind by saying अहं दयितया सङ्गतं स्वेच्छया विहरामीति' यदावन्त एव मनोरथा ।'. [A careful reader is reminded of the remark of the Chamberlain in the *viśkambhaka* 'अथापि भन्न पुरविहारसुखमनुभवति ।'] All too unexpectedly, there is a tumult behind the curtain. A storm is raging. The storm is terrific in its aspect. Trees have their branches scattered in several directions, friction between branches make columns of smoke rise in space. Bhanumati being full of apprehension embraces Duryodhana who regards the whirlwind as his friend as it has helped him have his heart's desire fulfilled. They go up the artificial mountain and seek shelter in the inner chamber which is closed and therefore safe. Duryodhana disapproves Bhānumati's sitting on the hard slab of stone and proposes that she should occupy *the pair of his thighs, adequate for accomodating her broad buttocks*. The very next moment the Chamberlain enters with the toss of a curtain. He is all confused and shouts out broken, broken'. All on the stage—दुर्योधन, भानुमती, सुदरना—look up in fear. The accidental coming together of दुर्योधन's words 'my ample pair of thighs and those of the Chamberlain 'broken, broken' is hated by Duryodhana and deemed undesirable by Bhanumati. The Chamberlain takes some time to add 'is the banner of your chariot by the terrible wind'. Even 'भीमेन' put all in mind of Bhīmasena [Here the author employs the Chamberlain as his mouth-piece. The audience is given to know beforehand what is going to happen to Duryodhana at the hands of the second Pandava.] Disdainfully does Duryodhana send the Chamberlain away to report



the inauspicious indication to the family preceptor.

Jayadratha's mother and Dus's'ālā, Duryodhana's only sister are ushered in at Duryodhana's command. They have learnt that Arjuna has declared that he would put to death Jayadratha [who had played an important part in killing Abhimanyu when the latter was all alone] before sun set that day or commit suicide. Duryodhana who is full of self-confidence and regards the might of his army as invincible welcomes Arjuna's vow 'Then to-day Yudhiṣṭhira is sure to be destroyed along with his brothers,' he says 'the Pāṇḍava's anger has ever proved impotent; you are grieving when in fact you should rejoice; the third Pāṇḍava dare not even so much as utter the name of your son Jayadratha with his bravery rendered two fold by Kṛpa, Karna, Drona, As'vattaman and other great warriors'. Bhānumatī tries to point out, with becoming modesty, that Arjuna who has shouldered the heavy responsibility of the vow, is cause enough of apprehension. Jayadratha's mother appreciates the caution of Bhānumatī as only appropriate or what is demanded by the hour. Duryodhana tries to inspire confidence in both, particularly Bhanumatī, by describing the great valour of his brothers who lead crores of troops in all directions and by pointing out that this vow of Pandavas is sure to result in identically the same thing in which their vows of drinking the blood of Dus's'āsana and that of pulverising Duryodhana's thighs with the mace resulted. In plain words, Arjuna's vow, like the two vows of Bhīma are not going to be fulfilled at all. He says he would go and instruct the boastful Pāṇḍava in 'death which is ignoble as it is not purified by a weapon'. No sooner are these words of Duryodhana uttered than does the Chamberlain appear to announce that the war-chariot is ready. Duryodhana asks Bhanumatī to repair to the inner apartment, himself reiterating his determination to teach the boastful Pāṇḍava the indignity of death by suicide. All go out and the second act comes to a close.

### Act III

III,0,2 विकृत (hideous) वेष (dress) वस्त्रा' सा विकृतवेषा. This is in the fitness of things as the dress is that of a राक्षसी. III, 0, 3

The laughing (वि-हसन्) of the राक्षसी too is विहृत परितोषेण महित यथा स्वात् तथा सपरितोषम्—अभ्यधीर्भाव. This too is only natural as the राक्षसी has been of late been able to store ample food to her [and her husband's] liking

(1) Construe हतमानुषमासभोजने वसामि. कुम्भसहस्रं संचितम् । अनिशं शोणितं पिबामि च । वर्षशतं [ यावत् ] समरं भवतु । ( सुन्दरी ).

'At the banquet (भोजने) where flesh of men that have been killed is served as food, [ by me ] has been stored a *thousand* pitchers with fat (वसा f).' Incessantly do I drink (पिबामि) blood (शोणितं = रविर). [ How I wish ] the war should last (lit. be भवतु) for a hundred years.' The *Pravesaka* deserves to be studied carefully from more points of view than one. After the *uttama s'ringara* in the second act, भट्ट नारायण presents *bibhatsa rasa*, though of course within limits in the *pravesaka* that is the connecting link between the 2nd and the 3rd acts. There are many who seriously doubt the claim of *bibhatsa* to being regarded as a *rasa*. The modern tendency is to exclude *bibhatsa* from the list of Sentiments or *Rasas*. The argument advanced is that 'delight or 'joy' which is what '*rasa*' means, or ought to give, cannot be had from such stuff as consists of objects that produce disgust in our mind. To read about *flesh, fat* and *blood* [and a *thousand pitchers filled with fat*, and to learn that some one like the Rakasi in this *Pravesaka*, "wishes that the war should continue to a period of full hundred years ] is certainly what no cultured person would like. The conclusion, therefore, is that *बीभत्स* should be, nay ought to be dropped from the list of *rasas* though this may be going against what Bharata in his work, the *नाट्यशास्त्र* has said. As against this, it is necessary to point out that a नाटक is a thing of the stage, a रस्य काव्य primarily and that whether 'बीभत्स' can or cannot give us delight — of course such as works of art are capable of giving — is to be tested by the one reliable criterion viz. experience. It is the stage-effect that would be the real touchstone. Without going into further details this much may be stated that experience shows that if properly enacted, the *Pravesaka* between the 2nd and the 3rd acts in the *Veṅṣambhāra* does give the sort of delight that works of art are legitimately expected to give. भट्ट नारायण is busy taking his readers to the battle field. He wants to acquaint his readers with the answer

to their query 'what happened to Bhīma's vow of wreaking vengeance on Duryodhana and Dus'sasana?' A *balodjana* or a quadrangle of Draupadī are now out of question. The *bibhatsā* of this part of the play is exploited by the dramatist admirably in the interest of his purpose: i. e. showing how *भयंजनं* carried out his resolve. It is hoped that an opportunity of *witnessing a good performance of the Veśisamhāra* would help many arm-chair students of 'Rasas' or 'Sentiments' to modify their opinion about the inadmissibility of *bibhatsā* in the fold of *rasas* बाभत्ता out of proportion in a work of art which is to be read (नव्य काव्य) may reasonably be ruled out. But बाभत्ता within limits in a play of the type of the वेशीन्द्रार which is to be *staged* rather than read is perfectly all right. It only enhances the delight of the spectator who watches the development of the plot of the play as it unfolds itself act after act on the stage. The issue should not be decided on any *a priori* considerations. The proof of the pudding is in the eating.

'वपयन् समरं भवतु।' is a characteristic utterance throwing light on the inner working of the mind of those to whom war opens out a vista of fields fresh and pastures new. The Rakāsī depicted by भट्ट नारायण anticipated centuries ago 'vested interests' of our own times—vested interests to whom war is a golden opportunity and peace a dull drab affair. III, I, 8 नृत्यन्ती—the राक्षसी dances out of sheer joy. III, I, 8-9. Even in our own times many hanker after what is similar to पयासभरितकृष्णायुः कृद्मन् a house in which the store (काष्णायुः) would be filled (भरित) to overflowing (पयासम्). The राक्षसी envisages her house being full of मांस शान्ति 'flesh and blood.' The modern representatives of the Rakāsī too want to flourish at the expense of millions who are ground down but in a slow process where every moment they are parting with their flesh and blood, sacrificing them at the altar of those who are in a position of advantage. III, I, 10. The husband's name is significant. रश्मिः प्रियं चत्सु स रश्मिः प्रियं 'cf. मित्राथक' समिद्धाथक names of characters in the सुदरशम् of विशाखदत्त, which too are significant. शब्दादिषु — 'I shall call out to,' form of the future 1st person sing. from the denominative of शब्द — शब्दादयः = शब्दं कराति. III, I, 12 तथाविध of that kind: i. e. of the kind of the राक्षसी hence विस्तृतवप III, I, 13. The person playing the role of the राक्षस gesticulates (नाययति) fat gue (भ्रमन्).

(2) Construe यदि प्रत्यग्रहानां मास उष्णं रुधिरं च लभ्येत तत् (= तर्हि) एव मम परिश्रम क्षणमात्रम् एव लघु नश्येत् ।

प्रत्यग्र lit. fresh here used adverbially (प्रत्यग्रं हनानाम्) 'recently killed, just killed' The blood the राक्षस longs for is 'warm' (उष्ण) If these two (मास, रुधिर) are available, his fatigue (परिश्रम) will *quickly* (लघु) be destroyed though only for, (एव) just a *short while*. He is bound to be hungry and thirsty again, a राक्षस that he is. III, 2, 1-2 'कथं प्रिया म वसागन्धा' 'वसाया गन्ध इव गन्ध यस्या सा' one smelling like fat. 'Worthy wife of a worthy husband' The former is 'रुधिरप्रिय' The better half is 'वसागन्धा' 'स्मानियस्तुल्यगुण बहुवर चिरस्य वाप्य न गत प्रजापति ।'

(3) Construe रुधिरासवपानमते रणद्विष्टनस्तलद्राधि [मम] प्रिये, कस्मात् [हेतो] मां शब्दायसे, पुरुषसहस्रं हत श्रूयते ।

रुधिरम् एव आसव (beverage, wine, from आ + शु to press) तेन मत्ता तदममुद्धौ । रण समरभूमौ द्विष्टनेन स्तलन्ति (nominative plural from स्तलन् n) गात्राणि यस्या तस्यमुद्धौ । श्रूयते - is heard, is learnt. III, 3, 2 ममृता च अहो वसा च तस्या रसः (oiliness) तेन चिक्कणम् (greasy). cf 'मा कस्यापि तस्मिन् इहपुरीनेलचिक्कणशीतये आरण्यकरय इत्ये पतिप्यति' । शाकुन्तल II कोष्णम् - slightly warm नवरुधिरम् and प्रयप्रमत्तम् are the daintiest of dishes from the point of view of the couple III, 3, 14-15 इतानां नरणन्तुरङ्गमानां क्षान्तिवमयो स्मुद तेन दुस्तरे (that which is difficult to move about in) मम मुह्य मासम् - 1. e. flesh of the heart. बरवर is an adverbial expression meaning 'strongly' 'excessively' 'very much' of 'बलवदपि शिक्षितानामात्मन्यन्वयम च न' शा० Act I III, 3, 20 'अद्यापि म्यामि वा द्विदिभारम्वा पटो'कचशाक न उपशाम्यति । is a question 'does grief for पटो'कच not get itself allayed yet?' This is what the प्रवेत्तक acquaints the readers or the spectators with as a नृत्तकर्थाश्च. Now पटो'कच has already been killed by कन. The former was the son of भाम and द्विदिवा (a राक्षसी whom शीप had married) III, 3, 28 इतिन गवस्य दिर क्वाञ्च (in the 'kull) रुधिरम् । उर्ध्व- that which is served so as to be by the side (उ) of the main dish and that which a person bites now and anon so as to be able to eat the main dish with *leat*, a *condiment*. Skull of an elephant is the receptacle, flesh of heart the condiment ! III, 3 36 'वृत्तस्य' has the following additions मगरथ, मि-पुरा 4, दुपद the lord of मास्य, भूरिभरम्, वास 6, 1-2 are no more. III, 3, 9-42 The उष्ण is pleased mightily to see how his wife has proved to be an ideal housewife' (सु-उत्तमा-व आी दृष्ट्वा च) 'प्र-इ म न नरिदम् has come down to modern Indian langu-

ages in the same form 'ज-माचं दारिद्र्य मेरु, मंथलं or मिथुल' 'हविगन्म्'—arrangement, plan, *order* pertaining to the same. III, 3, 51-53 हताना मानुषाणां शोणितस्य नदी तस्या दर्शनेन प्रनष्टा पुत्रुक्षा (hunger) पिपासा (thirst) च यस्य स — व० — तस्य । 'इद्वै मे स्वर्गलोक. भविष्यति' — another happy phrase 'even here (on the surface of the earth) there will be the heavenly world' i. e. there would be paradise on earth कुम्भ — a pitcher or big earthen vessel in which generally water is stored रुचिनु — Imperative 2nd person sing from रुचि to collect III, 3, 57-60 This gives the readers an idea of the 'वर्तिष्यमाण वयाद्य' — भीमसेन has vowed to drink the blood of दुःशासन — 'this has to be drunk by us after having entered into his (भीमसेन's) body III, 3, 61 The राक्षसी is all joy to learn the 'promotion' given by छिडिम्बा to रुचिरप्रिय, or the special 'mission' to which he has been appointed III, 3, 66-67 'Here is द्रोण being killed, having been dragged, by वृष्टद्युम्न who is using his sharp sword (असिपत्र) for the purpose. This too is intended to prepare the audience for the वर्तिष्यमाण वयाद्य to follow in the main scene of Act III viz., अदवत्यामन्'s शोक for his departed father केतुषु आह्वय—having been dragged by the hair This is the second केदाम्न in the play The first was that to which द्रौपदी was subjected by दुःशासन III, 3, 68-69 The राक्षमी is elated, what is going to cause अदवत्यामन् to have himself plunged in the ocean of grief is the cause of दुर्षे to the राक्षमी 'वचिद्विगावाव' and not क्वचिदपि च but 'नदेव इद्विति रत्निमन्यस्य' or better वरयचिद्विद्वेति इद्विते प्रहय खल्वपरररर ।' What is poison to one, is food to another III, 3, 71-72 The राक्षम points out to the राक्षमी, however, that she is mistaken in her idea about the prospect of a nice opportunity of drinking blood. The राक्षम knows better 'गठ रदहव प्रविशति' : e. [ A Brahmana's blood ] burns the throat of a person as it enters it III, 79-81 This is intended to introduce the main scene 'As vatthāman, beside himself with rage, is drawing even in this direction, his sharp sword having been drawn out of the sheath' Safety first, let us hie, lest he kills us' III, 3, 82 For the definition and other details of a प्रवेशक vide our note on विष्कम्भक at the beginning of the 2nd act The important part of the definition is 'अनुदात्ताकर्या नीचपात्रप्रयोजित । अद्वयान्तविज्ञेय —' The language used in this प्रवेशक is *not* Sanskrit : e. it is अनुदात्ता उक्ति., the characters are नीच i. e. neither उत्तम nor मध्यम as the राक्षम and राक्षमी certainly cannot be regarded as being of the highest or the middling type. There is the lowest rung of the

ladder III, 83 आवृष्टे खड्ग येन सः । The प्रवेग of अश्रुत्थामन् is already गवित ('न अमुचितस्य पात्राय प्रवेशो भवेत् ।').

(4) Construe अद्य [मम] पुरः महाप्रलयमारुतधुमितपुष्करावर्तकप्रचण्डघन-गर्जितप्रतिस्वानुकारी [अत एव] श्रवणभैरवः स्थगितरोदसीकन्दरः अभूत्पूर्वं रवः सम-रोदधेः मुहुः कुतः [भवति] । (पृथ्वी).

On what account (कुतः) does there [arise-भवति] before me (मम पुरः), again [and again मुहुः,] a sound (रवः), that never was there before (पूर्वं प्रथमं भूतं भूत्पूर्वं, न भूत्पूर्वंः अभूत्पूर्वं. — unprecedented), that imitates (अनुकार imitation + इन्) the reverberation or echo (प्रति — रवः lit counter sound) of the rumbling or thundering (गर्जित) of the huge (प्रचण्ड) पुष्करावर्तक clouds agitated (धुमित) by the great (महा) wind (मारुत) at the time of the universal destruction (प्रलय)?

महान् च असौ प्रलये (प्रलयकाले इत्यर्थे) मास्त तेन धुमिता पुष्करावर्तका (इति ख्याताः) प्रचण्डा घना तेना गर्जितं (गर्जनम् इति यावत्) तस्य प्रतिरवः तम् अनुकरोति इति महाप्रलय रवानुकारी or... पुष्करावर्तकानां प्रचण्ड (terrible) घन (deep) गर्जित तस्य प्रतिरवः तम् अनुकरोति इति Why is such a sound arising in front of me, which is terrific (भैरव) or frightful to the ear (श्रवण = कर्ण) and which has filled (स्थगित) the hollow (कन्दर) between the two worlds (रोदसी) i. e. between the earth and the heavenly world? श्रवणयोः कर्णयोः भैरव or श्रवणे आकर्णने (in listening or to listen to) भैरवः । स्थगितं व्याप्तं रोदसीं पावाधिव्यां कन्दरं येन स स्थगितरोदसीकन्दरः । Regarding पुष्करावर्तक it has to be noted that they are two classes of clouds viz. पुष्कर and आवर्तक (or आवर्तक - रवधेः क ) There are two more स्वर्ण and द्रोण. The characteristics of these are stated as follows - 'आवर्तको निर्जलो मेघः सन्तंशु महोदकः । पुष्करो दुष्करजल द्रोण स-वक्ष्यपूरकः ।' Obviously III, 4 does not refer to पुष्कर and आवर्तक of this kind. It is to be remembered that अश्रुत्थामा is envisaging clouds that appear at the time of the universal destruction and they, therefore, must be full of water. Thus 'पुष्कर जगत् आ मन्त्रालात् वर्तन्वन्ति क्षिरन्ति इति पुष्करावर्तकाः' 'those that shower ample water on all sides' is the correct explanation of the term पुष्करावर्तक here. These are known from mythological accounts to have arisen from the wings of mountains clipped by Indra. Kalidāsa refers to the race of clouds, known the world over, of the Puṣkartaṅkas. It was in that race that the cloud whom the Yakṣa saw and requested to convey his message to his beloved wife at Alakā was born. Vide 'अथ यो दुष्करिरो पुष्करावर्तकानां मानं वि ११) २५:१५१ ४. २५५ स्थाने.' — मन्मथः ६ ab (p. 6 of our second edition of

the *kha'dakavya*) III, 4, 1 अश्वत्थाना reflects and conjectures — he is quite sure that his conjecture is right (अथ) — that this sound must be due to the fact that his father is doing (आचष्टे) what is worthy (सुभ्य) of his valour 'Father must have got very angry (परिवीक्षित — lit. caused to be extremely angry p p p. of the causal base of परि+क्षुप) by the wielder of the गार्गीव bow (गार्गीव + इन्-नेन) । e. अर्जुन or मात्यनि or भीमसेन ( वृकोदर - वृत्स्य उदरन् इव उदर यम्य म ) Some one of these must have overstepped the limit or bound within which he as my father's pupil ought to have kept himself अतिक्रान्ता (crossed gone past श्रिता) मयादा (bound, limit मीमा here "decorum ) येन म अतिक्रान्तमया" तेन ।

(5) Construe यत् दुर्योधनपक्षपातमदृशम् यद् अन्वग्रेहे युत्तम्, यत् रामावृत्तम् ममस्तद्विपुर्ण वायम्य माप्रतम्, यत् च लोक म्भवनुत्ताम् अधिपते म्य अनरुपम्, तत् कर्म विपुष्मरेण म तातन नियतम् आरब्धम् । (शादृक्विक्रान्तिम्)

दुर्योधनस्य पक्ष (side) तस्मिन् पात (lit fall । e. belonging to) तस्य सट्टाम् अनुरूपम् इति अथ — what is proper on the part of a person who belongs to the side of दुर्योधन अस्त्राणा गृह्य. ग्रहणन् इवथ तस्मिन् युत्तम् what is appropriate to the holding of missiles or adoption of weapons, this latter bringing out the fact that द्रुप though a ब्राह्मण had taken to the life of a शत्रिय by using arms or weapons. रामावृत्तम् परपुरामावृत्तम् इति वाच्यं लब्धा वा समस्ता (all) हेतय (missiles) तन यु०, तस्य वायम्य शौर्यम्य माप्रतम् अनुरूपम् worthy of the valour great (उ०) by reason of all the missiles — weapons to be thrown against the enemy at a distance — secured from परपुराम सर्वे च धनुष्मन्त च तथान अधिपते (of the overlord) रूप वीधस्य (स्द f = काथ ) अनुरूपम् in keeping with the anger of the overlord of all bow wielders Definitely (नियतम्) by my father (मे तातन) the devourer (घ्नन् = मभ्यन्. from घ्न to eat-read अमर० 'भद्रको घ्नन्तोऽमर ।) of his enemies (विपु) that act or operation (कर्म = व्याकरण, चेषा) has been commenced (प्र + वा + र्त्तम् p p p. प्रारब्धम्) The root घ्स् has 'घ्नन्त्' in the sense of habit (तादृशत्वे) added to it according to 'सृ घ्नस्यद् घ्नन्त् पा० ३ २ १०० Thus from सृ—घ्नन्त् from घ्नन्—घ्नन्त्. and from अद्—अमर are formed. III 5 1-1 अथवा प्रपञ्चया अश्वत्थाना changes his mind it is no use waiting for a chariot सुप्रसिद्ध (that can easily be held) विमलस्य बलधौतस्य लम् (मुष्टि) च यस्य स तेन अनुना तन्नैव with a sword the handle (लम्) of which is made of spotless i. e. bright gold III 5 3 अश्वत्थाना like दुर्योधन in act II has evil omen presented to him. In सुजल - जलधर - प्रभा - नासुर 'नासुर' is to be understood figuratively as appearing like glistening like and not

as *lustrous* like, the shining appearance (प्रभा) of a cloud (जलधर) which is full of water (सजल) The edge of a sword is often described by Sanskrit poets as, being dark like the cloud in the rainy season. A water-less cloud would not be dark (नील or कृष्ण) 'अम्भोदा बहवो वसन्ति गगने सर्वेपि त्रैतादृशा केचिद्बुद्धिमिराद्देयन्ति वसुधां गर्हेन्ति वचिद्बुधा - as भर्तृहरि has put it. शारदीयमेव would be ill-suited for being regarded as the standard of comparison "while setting forth the edge of a sword which is *dark* तातस्य विक्रम शौर्यं तस्य दर्शनं (watching) तस्मिन् लोल लोल (having a keen desire) अ-निमित्तानि = अप्रशस्तानि निमित्तानि as अप्रशस्त unpraiseworthy, unfavourableness is one of the meanings of the negative particle अ ' अप्रशस्तस्य विरोधश्च जनथा . ' विप्र - in Sanskrit the word is masculine in gender अवधीरित (treated with contempt, given up with a disregard) क्षत्र - क्षत्रस्य अयम् - धर्म (= duty) ये तेषाम् उद्धृत (त्यक्त) सत्पुरुषाणाम् उचित (proper) लज्जाया - लज्जा एव वा अवगुण्टन - ये तेषाम् - of those by whom has been abandoned or cast off the veil (अवगुण्टनम्) of - or, in the form of, shame proper for good or decent men This is euphemistic for विस्त्रयानां or तिलगानां (बलानाम्, at the end of the clause) विस्त्रुत स्वामिन (स्वामिन्तृक इत्यर्थे) सत्वार ये ते तथाभूता च अत एव लघु (petty) चेत् तेषाम् ते - तेषाम् द्विरद्वारिणां तुरङ्गमचारिणां परणवारिणाम् those moving on elephants, horses and foot : e. elephant warriors, men from the cavalry and foot soldiers न गणितं कुलस्य यत्नम् (reputation) सद्गुण पराक्रमस्य न न ये तेषाम् - those who did not mind or count the vow of bravery worthy of the reputation of the family तानि न विधिनाम अपि of even those that have been presided over by : e. commanded by my father मेलाभयानि I shall make or cause to stop नौराणां सेना एव समुद्र, तस्या वेणु (shore) तस्याः परिपालने (protection) मही न महीपरा O mountains as protecting the shore of the ocean in the form of the army of the hauravas. This clause contains an instance of परम्परित रूपम्. The warriors whom अश्वत्थामा is addressing are identified with mountains. But this identification is the effect of the identification between the kaurava army and the ocean साहस does not mean 'adventure' here but 'rash' or 'inconsiderate act.

(6) Construe यदि स मरुत् अयास्य मृग्यो भयं न अस्ति, इति [एताभ्यां वाक्यात्] इति अन्वयत [= अ-वच] प्रयासुं युक्तम्। अथ जन्ता मरणम् भवत्यम् एव किम् इति यत् सुधा मलिनी कुक्षये (प्रतिष्ठा)।

यदि should have a corresponding यदि But न इति नौराण seems to have made इति do duty for यदि Again 'यदि अयम् नव नाभि is an instance



of the use of the gerund which would be acceptable only if 'गच्छतां भवतां' is supplied. Thus यदि सन्नम् अपास्य गच्छतां भवतां मृत्योः भय न भवति, इति [= नहि] इतः भयतः (where तः = त) प्रयातु युद्धम् i. e. 'if you have no fear of death on having gone away from here, having abandoned the battle-field, then it would be proper (युक्तं) on your part to go away elsewhere (भयतः - भयम्) from here. If (अथ) as another alternative, death of a creature were inevitable (म - नश्ये lit. 'not to be brought under control or sway'), why (किमिति) at all do you unnecessarily (युष्मा) have your fame (यशः) [made] tainted (मलिनम्)?' The argument is quite appropriate to the occasion. If running away from the battle-field guaranteed safety from death there would have been a point in the warriors' running away. As things stand, however, none can escape death. Then why have one's own fair name tarnished by fleeing? III, 6, 1 'अपि च' — one more reason against the running away from the battle field on the part of the leading persons from the Kaurava army.

(7) Construe : मन्त्रज्वालावर्तीन्द्रप्रतिरुद्धजयोः मन्तः भीर्षयमाणे स्वंपन्वीभ्राता युतो मम अस्मिन् पितरि सेनानाथे स्थिते [मति], कर्मसंभ्रमेण भ्रमम्, हृप, रामरं वज्र, हृदिवय, शङ्का मुञ्च । चापद्वितीये ताते रणधुरं वहति [इति] मपरय कः अत्रकाशः। (मथरा).

The verse gives an additional reason why the warriors ought not to run away. What scope (अवकाश) is there for running away when [dear] father i. e. द्रोण with his bow to help him (lit. as the second) is shouldering (lit. carrying वहति इति) the yoke (युग्म् acc. sing. of युग्, yoke) i. e. the heavy responsibility of the battle? O Kṛpā away with excitement (संभ्रमेण मत्तम्), O Hārḍikya give up (मुञ्च) fear (शङ्काम्) when this my father is the lord (पति) of the army—who is the teacher of all the masters (श्रेष्ठ) of bows (धनु) and who is acting like a submarine fire (सर्व. इव आचरति इति भीर्षयमाणः कस्मिन्) [in respect] of the ocean (जलधिः) in the form of the army that is opposed [मति—वत्]. अदवस्थाना means that just as reducing the water of the ocean to nothing is not very difficult for the submarine fire, destroying the enemy's army is not at all difficult for my father. अस्मानि पत्र ज्वालाः तानि अवरुद्धः Lched. i. e. consumed by the flames in the form of the missiles. The submarine fire consumes 'ocean water with its flames. Drona would, अदवस्थाना

is sure, destroy the surging enemy force with his weapons to be hurled (अस्त्र) against it 'मम अस्त्रिन् पितरि सेनानाथे स्थिते' and ' [चापद्वितीये] ताते रणपुर वहति' are identical in import. Mammata has, therefore, cited this verse as an instance of the defect in composition known as पुनरुक्ता or tautology III, 7, 1 अश्वत्थामा learns from the words behind the curtain that now there is no possibility (कुल) of his father being there. III, 7, 2-3 He is angry. He asks 'how did this tongue of yours not get itself split in a thousand ways while you were thus raving?' Their being insignificant creatures, their being cowards (ह्यद्रा, भीरव, are vocatives) in a way explains their act of thus saying 'कुतोऽद्यपि ते तान् ।' 'निहया अनया दीर्घम् ।' is an idiomatic expression दीर्घम्-p p p from ह 'torn' 'shattered'. The construction is impersonal. 'How did this tongue of yours not get itself shattered in a thousand ways?'

(8) Construe. द्वादशार्काः दहनकिरणं विश्वं दिग्धु न उदिताः । सप्तधा भिन्नाः सप्त वाताः द्विदि दिदि न वाताः गगनतल पुष्करावर्तिकाद्यैः मर्धैः न उच्यन् । [ हे ] पापाः शीघ्रं मे पितुः पापं कथयत । ( मन्दाक्रान्ता )

[ All ] the twelve suns (अर्वा) have not risen (उदिता. p p p from उद् + इ to rise) [ simultaneously ] to burn down (दग्धु) the universe (विश्वं) with their scorching (दहन) rays (किरण). Nor have seven winds (सप्त वाता) divided (भिन्ना) into seven (lit. seven-fold or in seven ways सप्तधा) [ i. e.  $7 \times 7 = 49$  winds ] blown (वाताः p. p p from वा used in an active sense of 'कर्तृरि क्त') in every direction (lit. in direction and direction, the repetition being used idiomatically in the sense of all directions). The surface (तल) of the sky (गगन) has not been covered (उन्न) by Pu<sup>ṣ</sup>karāvartaka and other [ cloud ]s. When none of these three developments has taken place, how (कथ) oh sinful ones (पापा—vocative plural of पाप *adj* sinful) 'do you report (कथयत) evil (पाप) [ i. e. termination of the life, end of the life ] of my father, a heap (गच्छि) of bravery (शीघ्रं)?' According to अश्वत्थामन who had unlimited confidence in the bravery of his father death of his father would be understandable only if happenings such as rising of the twelve suns, or blowing of 49 winds in all quarters or the Pu<sup>ṣ</sup>karāvartaka and other clouds covering or pervading the entire sky had taken place. Now all these things happen when the universe itself is about to be destroyed. अश्वत्थामन is surprised that nothing that precedes the universal destruction has happened and yet people are speaking of the death of his father, a

*veritable store of bravery* The epithet 'मैवराणे' is मात्र or significant. The verse thus contains in it the परिचर अन्वय. Besides as there is no connection between the rise of the twelve suns and the reported death of अश्वत्थामन्'s father द्रोण, or again between all the forty-nine winds blowing or पुष्करावर्तक and other clouds covering the entire sky and द्रोण's life coming to a termination and yet as such a connection is established between the प्रस्तुत and the three details of the अप्रस्तुत with the purpose of showing the *similarity* between the प्रस्तुत and अप्रस्तुत (—thus द्रोण's death is as impossible as the twelve suns rising in the sky all of a sudden etc.) there is the figure of speech called निदर्शना contained in the verse. निदर्शना is defined by मम्मट as follows ' निदर्शना । अन्वयत्र तुसम्बन्ध उपमापरिक्लृप्तक । ' III, 8, 1 The charioteer of Drona enters, in an excited state (उन्मत्त) and with wounds (प्रहारं मृत्ति) on his body. He throws himself on the protection of 'कुमार' i. e. his young master अश्वत्थामन् III, 8, 3-4 The latter is surprised that the charioteer (सारथि) of one capable (क्षम) of protecting the three worlds (त्रैलोक्य) 'That you wish to secure protection from me' मत् (अस्मद् प्रonomoun meaning I has पञ्चम्यास्तम्भि or the suffix तम् in the sense of the termination of the ablative added to it)—from me' III, 8 4 The charioteer rises—he had fallen at अश्वत्थामन्'s feet and (त्रलयाय) pathetically exclaims 'कुनोऽद्यापि ते तात । 'whence [ can there be ] your father even now?' It is no use referring to him he is no more. III, 8, 6 The आवेग or agitation on the part of अश्वत्थामन् is only natural अस्तम् उपागत' (lit. gone to setting) is a euphemism for 'मृत' III, 8, 7-12 The loving son of द्रोण faints away to learn of his (द्रोण's) demise. On recovering, he recalls how very affectionate to the son (i. e. to अश्वत्थामन् himself) द्रोण was. एकत्रये एक (अष्ट अद्वितीय वा) धनुषर ताम्दग्म्यस्य परपुरामस्य अम्बाण एव सख्य तस्य प्रमिद्वह (acceptance) तत्र (प्रणय अत्य आस्त इति) प्रणयी — having 'an eager longing (प्रणय) for the acceptance of the all-in-all (सम्बन्ध) of the son of Jamadagni viz. his missiles. In line 12 (13 is a misprint) the last word ought to be पितरि (and not परिति). The charioteer of द्रोण is trying to console अश्वत्थामन् विपत्ति here is the *greatest* calamity viz. death. Worthy son of a worthy father that अश्वत्थामन् is, the charioteer says he should cross the ocean of grief (दिव स्व सार तम उदीर्षे—gerund from उद् + १) with valour or bravery worthy (अनुरूप) of the father III, 8, 15 पुत्रवो वीर्य पुत्रवाप पुत्रवीदन एव नागर — that was dear father How did he cease to be?

(9) Construe: भीमप्रियः [ मे तातः ] भीमात् गुरुगदां गुरुदक्षिणां प्राप्तवान् किम् । अन्तेवासिदयालुः [ असौ ] उज्जितनयेन जिष्णुना आसादितः [ किम् ] । [ सः ] गोविन्देन सुदर्शनस्य निशित धारापथं प्रापितः [ किम् ] । एभ्यः अन्यतः चतुर्थात् [ कर्माच्चित् ] गुरोः आपदम् अहं न खलु शक्ने । ( शार्दूलविक्रीडितम् ).

In the first three lines of the verse uttered by अश्वत्थामन् so as to enable the charioteer of Drona to answer the query contained in each of them, अश्वत्थामन् asks whether it was भीम ( line 1 ) or अर्जुन ( line 2 ) or गोविन्द ( line 3 ) that brought about the termination of his father's life. भीमः प्रिय. यस्य सः— to my father भीम was dear. Did he get the *heavy mace* ( गुरुः च असौ गदा च — तस्याः प्रहारः इति लक्षितार्थः ) as the *teacher's fees* ( गुरुदक्षिणा ) from भीम ? The मृत wishes that the sin be averted ( भीम did nothing of the sort ). ' भीमप्रियः भीमात् प्राप्तवान् किम् ? ' Here भीमप्रियः is साभिप्राय. Was भीम so ungrateful as to have rewarded the affection the teacher showed for him by hitting him hard with the heavy mace ? Similarly — ' अन्तेवासिनि दयालुः ' i. e. kind to the pupil ( अन्ते वासः शील यस्य म. तस्मिन् ) staying close to him, was he overpowered by जिष्णुः i. e. अर्जुन who [ in so doing ] abandoned all moral precepts ( नय ) ? ' Here too the reply of the मृत is one showing the impossibility of any such event ( कथम् एवं भविष्यति = नैव एन भविष्यति ). Then follows the third query of अश्वत्थामन्. ' Was my father caused to reach ( प्राप्त. p p. p of the causal of प्र + भाप् ) the sharp ( निशित ) range ( पथ ) of the edge ( धारा ) of the wheel सुदर्शन [ which is his ever reliable weapon ] ? निशितधारापथम् would have been simpler as in that case निशित would have qualified धारा — ' निशितधारा = sharp edge '. As it is, the epithet of edge is transferred to the range ( पन्था ). In any case the meaning is the same. The line is an instance of पर्यायोक्त. ' Was he made to go in the range of the sharp edge of the discus सुदर्शन ? ' = ' was he put to death by कृष्ण by using the सुदर्शनचक्र against him ? ' The मृत answers, ' this also is not [ what happened ]. ' ' From any person other than these three ( एभ्यः अन्यतः चतुर्थात् ) i. e. from any fourth person except these three, I fear not indeed the calamity ( आपद् ) i. e. death of my father ( गुरोः lit of the elderly person ).

(10) एते अपि महाशूराणां कुपितस्य तस्य पूर्वैः स्व मत्तये मुञ्चाम् उपयान्ति किम् । यदा तु शोकान्दददयेन [ तेन ] शरैर् न्यस्त तदा रिपुणा अस्य अतिघोरं विहितम् । ( वृष्णतिलका ).

The मृत asks ' can even ( अपि ) these [ three ] attain to ( उपयान्ति ) similarity ( तुल्य ) in battle ( मत्तये ), with him, enraged

(वृषित) as (श्व) is पूजति : a god Śiva who becomes Rudra when enraged? When (यदा), however (तु) by him (द्रोण) with his heart blocked (उपरुद्ध) by grief [for the son who people declared was killed vide verse 11 which follows], the weapon (शस्त्र) was cast off (नि + अम् to throw away, from which व्यञ्ज is the p p p), by the enemy (रिपुणा) an extremely (अति) atrocious (पार भीषण) deed was perpetrated (विहित p p p from वि + धा to put, arrange, make - in this context 'perpetrate') अन्तिमो विहितम् is a euphemism for 'यद्यद् कृतम्' The मृत too regards द्रोण as invincible even like पूजति Especially when angry the divinity puts all opponents to death they merit द्रोण also, were it not for his heart having been filled with grief and thus blocked (उपरुद्ध), would have made short work of all enemies But the latter took advantage - undue to be sure - of the old guru's grief and put an end to his career in an extremely atrocious manner III, 10, 1-3 अश्वत्थामन् [learns that he was himself the cause of the grief of his father, as also that of the casting away of weapons on his (द्रोण's) part. III, 10, 4 The charioteer is deeply moved to recall the incident. 'Listen' he says to अश्वत्थामन् and after having shed tears (अश्रूणि विमुच्य) narrates it

(11) Construe मत्पुत्राया पृथासुनुना 'अश्वत्थामा हत' इति स्पष्टम् उक्त्वा गये 'गज' इति स्वरं व्याहृतं किल । दक्षिततनय असौ [द्रोण] तन् धृत्वा तस्य राट् प्रत्ययात् राज्ञीं शस्त्राणि नयनमल्लिम् अपि च तुल्यं मुमोच । (मन्दाकाला)।

By the son of Prithā [ever] telling the truth (मत्पुत्रायात् यस्य स तन मत्पुत्राया) i. e. by युधिष्ठिर, having distinctly or loudly said 'अश्वत्थामा has been killed,' in the remaining (रति) part (शेष) [of the sentence], the words 'an elephant' were uttered (व्याहृत - p. p p from वि + धा + क्त to utter) in a manner he liked (स्वेन) i. e. very indistinctly' Drona to whom his son was dear, having heard that, out of confidence (प्रत्यय) in that king (युधिष्ठिर), dropped weapons in the battle (आत्रि battle), and tears (नयनमल्लिम् lit. water from the eyes) too simultaneously (तुल्यम्) दक्षित तनय यस्य स दक्षिततनय has the force of दक्षिततनयत्वात् and accounts for नयनमल्लि च अपि मुमोच This part of the verse contains in it an instance of the अश्वत्थामा अश्वत्थाम, तस्य एव प्रत्ययात् = राज्ञा युधिष्ठिरस्य विश्वासात् If any one else had said 'अश्वत्थामा हत', द्रोण would not have believed him. But द्रोण's son enjoying reputation as one who ever told the truth himself indulged in what may be regarded as अर्धसत्य In fact this अर्ध

सत्य proved fatal to द्रोण 'अश्वत्थामा is killed was uttered loudly And then indistinctly was added the remnant of the sentence 'an elephant' This the old ācārya so dearly loving his son did not see could not hear द्रोण shed tears and cast off his weapons alike (तुल्यम्) III, 11, 1-2 वृथा (in vain निरर्थकम्) मग्ध परित्यक्त जीवित येन स तत्सम्बुद्धौ । अश्वत्थामा is deeply touched to recall how द्रोण loved his pupils and especially how he was always partial to युधिष्ठिर (पक्षपात + ताच्छील्ये गिनि) The son is overwhelmed and weeps (रोदिति) III 11, 3 अत्यन्त वथा तथा परिदेवन (lamenting) अत्यन्त परिदेवनम् + तत् एव कण्ठ्यम् (misery, undignified conduct) तेन अलम् 'away with'

(12) Construe [दे] नान मम मृषा च ध्रुवा सुतवत्कलेन वथा जरे ए अस्य विमुक्ता । अह पुन अहो भयता विना अपि जीवामि । तत्र शूरे अपि मयि तव मुषा पक्षपात [भासीत्] । (वसन्ततिलका)

O father 'having heard about my death in a manner that was false (मृषा) by you, affectionate towards your son was abandoned life along with your arrows. I, however, am alive even without you [Thus it is proved that] there was partiality on your part for me, though cruel, a partiality that was in vain (मुषा) 'सुतवत्कलेन वथा भयता विमुक्ता contains an instance of काव्यलिङ्ग in it as सुतवत्कलेन = सुतवत्कलम् (हेनो which is not directly conveyed) It is interesting to note that वत् + लम् yields the sense 'one who has an eager longing for (अभिजाय) the son' Later however वत्कल is understood as one having an eager longing Thus परमेश्वर is भक्तवत्कल and द्रोण is said to have been सुतवत्कल The phenomenon is known as generalisation of the sense of a word. वत्कल then covers much more field than the one where we are speaking of the fondness of the parents for the children 'जरे ए अस्य विमुक्ता' contains an instance of म्हाग्नि अत्यन्त in it. In the fourth line अश्वत्थामा says 'I am alive as is proved by the fact that I am alive after the departure of you, who abandoned your life on my account Yet you had partiality for me. The partiality has thus been proved to be in vain (मुषा)' So much is अश्वत्थामान् affected to think of what his father did for him, that he falls into a swoon (अहम् उच्यते) III 12 2 While the character is trying to bring Arjathiraman back to consciousness, there enters on the stage हृषीकेश. He is full of grief (उच्यते इति वथा एवामेवम् literally would mean with the same). Having sighed (सिन्धुः) he says—

(13) Construe धिक् मानुज कुरपतिम्, धिक् अजातशत्रुम्, धिक् विप्लवस्य भूपतीन्, धिक् अस्मान् [च] ये तदा द्रुपदा मनाया मत्तु अथ च द्रोणस्य वंशप्रदं लिखिते इव वाक्षिन । (वसन्तित्या)

Krpa lies upon the Lord of Kurus i. e. दुर्योधन along with his younger brothers and upon युधिष्ठिर These are the leaders of the contending parties The responsibility for the deviation from the moral code in one case has to be shouldered by दुर्योधन viz., in that of the seizure (ग्रह = ग्रहणम्) of the hair of the daughter of द्रौपदी then (तदा) : e. in the past. In the other viz., that of द्रामा having been subjected to being dragged by the hair it was युधिष्ठिर who had to shoulder the responsibility Evidently both दुर्योधन and युधिष्ठिर failed and failed miserably in carrying out people's expectation. Hence does कृष्ण lie upon them He lies upon other kings also who held weapons in their hands, all right, but to no purpose (विफल यथा तथा दृष्टानि विभ्रतीति विफलशस्त्रमत) As is only expected, कृष्ण criticises or finds fault with people like himself (अस्मान्) — these too held weapons in their hands, weapons that did nothing at all to prevent the heinous crime of the Kes'agraha विफलशस्त्रम् can be taken to qualify भूपतीन् as also अस्मान् in keeping with the मध्यमभिन्वाव कृष्ण is quite explicit, however, as to why people like himself too were to be included in the category of those that deserved to be fied upon 'Fie upon us, by whom (ये) as though drawn in a picture (लिखिते = चित्राङ्किते इव 'चित्राङ्कारम्भे' इव' as Kalidasa would have put it) the seizure of the hair was then observed and only recently observed (वाक्षिन्) helplessly लिखिते इव contains in it an उत्प्रेक्षा 'धिक् अस्मान् ये वाक्षिन' = धिक् अस्मान् यत्त अस्माभि वाक्षिन' and this part of the verse, therefore, can be regarded as an instance of कथञ्चि अन्वय III, 13 1-3 हिमवत हिमालयस्य इति यावत् मार (strength) इव मार यस्य तत् हिमवत्परम, हिमवत्परम च तत्तु (large) च वेन यस्य स हिमवत्पारुक्ष्यता (nom., sing), तस्मिन् हिमवत्पारुक्ष्यवेनसि । याता लोकाविति (the condition of the world, the routine of life) वेन स, तस्मिन् न आशङ्के I fear not तस्मिन् शोकावेग न आशङ्क = तस्मिन् शाकावेग स्यात् इति न आशङ्क — 'I am not afraid that on his part (lit. in him) there will be vehemence (आवेग) of grief' अस्मद् परिभवन् 'an unbecoming or unworthy insult,' object of उपश्रुत्य having heard learnt about.' स्वव्यपि present third person sing of वि + अव + मो to decide, used in the sense of future ('वनमानमामीन् वनेमानवदा इत्' ) what one decides to do, is determined to do, one generally does—thus from 'to decide' the word passes

on to its next meaning 'to do' 'I don't know what अश्वत्थामन् will do this is what कृप wants to convey अथवा or rather, i. e. "why say 'I don't know'?" The consequence of द्राण's केशग्रह्ण is quite evident

(14) Construe एकस्य तावत् [केशग्रहस्य] अथ दारण पाकं युचि वती । नूनं, द्वितीये अग्निन् केशग्रहे प्रजा नि शेषिता [भवेयु] । (पथ्यावचनम्)

'Of one seizure of hair, i. e. of that of Drupad's, here there is this dreadful (दारण) consequence (पाक = परिणाम lit. baking from पन्) on the surface of the earth (युचि). On this second seizure of the hair i. e. on the seizure of the hair of द्रोण, to be sure (नूनम्) [all] subjects or creatures (प्रजा) will be rendered such as would have nothing at all remaining (निशेषिता) i. e. will be totally destroyed, will be wiped out." III, 14, 1-2 कृप sees अश्वत्थामन् who was lying in a swoon and draws near him and hurries to console him ('समभ्रमन् - समाश्लिहि -') III, 14, 3-4 अश्वत्थामन् addresses his father — suddenly, however, he speaks to युधिष्ठिर imagining the latter to be there before him

(15) Construe आजन्मन, भक्ता विवथ न उक्तं विल, यत् तन न द्वेषि जन इदम् अजातशत्रु. [इति ह्यात असि] । सर्वं तत् पुरी दिश्वरे [मै] ताते, मम भाग्य दोषात्, एकपद एव कथं निरस्तम् । (वमन्तित्वात्)

'Right from your birth (आजन्मन) they say (विल which is very significant, अश्वत्थामन् is not himself, at least now, quite sure-but people say) a lie ('विवथ' = 'अमत्य') was not told by you. In so far as (यत्) you hate not (न द्वेषि) people, hence (तन) are you [wellknown as] 'one having no enemy' (न जात शत्रु इव मम). How has all that viz., सत्यशीलता and अजातशत्रुता of yours got itself thrown away (निरस्तम् p. p. from निरस्तम्) [only] in respect of my father, your teacher or preceptor, the best among Brāhmanas (दिश्वरे प्राजापु इव इव), all too suddenly or unexpectedly (एकपदे — एवमित्पदे lit. 'in a single step')? Indeed there must be something wrong (दोष) with my luck (भाग्य). {Otherwise this would not have happened}.'

III, 15, 1-2 Beside himself with grief, अश्वत्थामन् does not notice his maternal uncle's arrival. Hence the पुरी points out to him that कृप has arrived. अश्वत्थामन् is only naturally moved to tears to see his maternal uncle. शरदत्त अश्वत्थामन् उवाच इति is इति & patronymic.

(16) Construe वन मेन्दुनिनाम् इत्तम् अथ एतन्नुषं गतं, य एव दूराणां प्रसन्नरक्तदृष्टिरेषण [आत्तु] वनं गतं विना परिहाया स्तान्म अश्वत्थामन्, म तै स्वयं श्लाघ्य भती, [इ] माशुष, इव नु मन्तु गत । (विशेषिणी).



father went (इत प प प of इ to go used *actively* 'कर्तृविकृत') to the other world (परलोकम्) I shall [therefore] bring about (करोमि = करिष्यामि) absence of separation from that affectionate father [of mine] for all time (मदा) [i. e. I shall be ever united with him by joining him in the yonder world or better *following* him in the other world]' The verse is अश्वत्थामन्'s reply to ह्य's remark that what अश्वत्थामन् had decided to do was improper. Far from it, अश्वत्थामन् seeks to convey to his maternal uncle, what he intended to do was the *right* thing to do. An affectionate father laying down his life for the sake of his dear son *ought* to be followed by the latter in the next world III, 17, 1-2 ह्य accepts the truth of the proposition 'पुत्रे पितर अनुवतनीया ।' but very skillfully adds लोकद्वयेऽपि which literally means 'in both the worlds,' though he (ह्य) wants to emphasize the son's following the father in the world of the living *equally with, if not more than,* his following the father in the next world. As to this latter, provided the son carries out his duties such as offering libations, performing *s'rāddha* etc. he can rest satisfied that the father has been followed [metaphorically, of course] in the yonder world also यत्तार — from स+च that which moves well, mundane existence where one stage is followed by another that by a third, where things and beings ever move on ओकवाया—going of the world or people i. e. popular custom:

(18) Construe निवापञ्जलिदानेन, केतने श्राद्धकामि [च] तस्य उपकारे न्व कि जीवन् शक्त [स्या] उत अन्यथा [शक्त. स्या] । (अनुष्ठुभ्)

'Would you be able to help him (उपकारे) by giving (दान) cavityful (अञ्जलि) of libation (निवाप) water, or by *s'rāddha* rites which would be indications (कृतने) [of your regard for and love of him] *while being alive* (जीवन्) or would you be able to help him, otherwise (अन्यथा) i. e. by following him in death? This is evidently a प्रश्नाल्कार with the answer 'जीवन् एव न अन्यथा' contained in the question. If अश्वत्थामन् follows दान, he would be able to carry out his duty at the most in *one* of the two worlds. If he remained alive, he would be able to do justice to his duty to the father in *both* the worlds. Carrying out the father's mission would be इह अनुवतनम् and performing the *s'rāddha* ceremony, offering libation water etc. would be पश्च अनुवतनम्. Evidently that course which would enable him to achieve लोकद्वयेऽपि अनुवतन is to be preferred. III, 18 3-5 Logic is favourable to ह्य and ह्य

But *excess of grief* makes it impossible for अश्व० to live even a moment longer, he contends. III, 18, 5-6 अद्यापि i. e. even after father's death. शस्त्रस्यग्रहणं तत्र एव विद्वन्बन्म mockery in the form of holding a weapon. 'A weapon that could not save father द्रोण is held to no purpose. Away with the mockery of having it in hand.' 'नगवन्० divine one' अश्वत्थामान् has the highest regard for the weapon which is what this form of the vocative brings out.

(19) Construe येन न उचितम् अपि तत्र परिभवन्नात् गृह्णातेन् आत्मा, यस्य प्रभावात् तव न खलु कश्चिद् विषयः न अभूत्, तेन सुतशाकात् न तु भयात् त्व परित्यक्तम् असि । [इ] शस्त्रं यत् अहम् अपि त्वा विनाक्ष्य [तत्] भवत स्वस्ति [स्यत्]।

The one [ i. e. द्रोण a ब्रह्मण, whose धर्म i. e. कर्तव्य was इत्या, अश्वत्थामान् and अश्वत्थामान् ] by whom you were taken up, though not fit [for being taken up], out of apprehension ( भय ) of insult ( परिभवन्नात् at the hands of others ) due to whose prowess ( प्रभावात् ) indeed there was nothing that did not become your object ( विषय — i. e. every thing came within your range ) — by him have you been abandoned ( परित्यक्तम् अति ) out of grief for the son and not [lit but not] through fear. As ( यत् ) I too shall abandon you ( विनाक्ष्ये future 1st person sing. of वि०मु० causal base ' I shall cause to be free ). Let there be welfare ( स्वस्ति = कल्याण, ' शान्ति or सुखं अस्ति ' a sentence has become a substantive Cf ' नमस् ' which was in fact equal to ' नमस्तेऽस्तु ' but now is accepted in Hindi and some other modern India languages as being a synonym of नमस्कार m ) for your honour ( भवते ) This last phrase is an instance of ' dative of interest ' Let there be welfare for your honour = Let there be welfare in your interest III, 19, 1 अश्व० desires to i. e. is about to cast off his weapon. III, 19, 2-3 At this moment, there is a tumult behind the curtain ज्येष्ठन्न् see or watch ( शृण्वन् ) from near ( उच — समीपे ) i. e. ignore. The words heard from behind the curtain make अश्व० change his mind. That is why he grasps the weapon slowly and slowly ( शन शनै ) Behind the curtain once more, there is some one declaring —

(20) Construe त्रिभुवनस्युतो, शोकं न्यस्तस्वस्य, आत्रो नमस्तस्मिन्शुभ्रिणा दान्तस्य आचर्यस्य द्राणस्य पञ्चिषवः माला पाणि न्यस्य नृपान् कृत्वा अथ धृष्टद्युम्नं स्वामिचिरं याति, [किं दूय] सर्वे [तत्र] सहध्वम् । (मन्दकान्ता)।

धृष्टद्युम्न proceeds to his camp ( स्व — िचिरं याति ) after having laid

his hand on पाणि न्यस्य ) on the head ( मौलि ) grey ( धवल ) on account of [ silvery hair due to ] old age ( पलित — lit. grey hair - to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age ) of preceptor द्रोण the teacher of the three worlds, who cast off (न्यस्त) his weapon (शस्त्र) through grief ( शोकात् ) and who had his face washed ( क्षालित ) and thus rendered wet ( भार्द ) by the tears ( lit. water from the eyes ) in the battle ( यज्ञि म 'battle') and after having perpetrated ( कृत्वा ) a cruel ( दृशस ) deed. Do you all put up with this ? III, 20 1 अश्वत्थामन्'s reaction is brought out by the words 'सक्रोध and 'स्वल्प च कृपयज्ञौ दृष्टा ' Angrily and with his body full of tremor he asks कृप and यत् 'what possibly is this ?'

(21) Construe आत्तधनुषां मनुजेद्वराणां प्रत्यक्ष, प्रायोपवेशसदृश व्रतम् आस्थितस्य भद्रकृपाणे मे तातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्र व्यापारितम् । (दसन्तिल्लका).

'Was a weapon caused to operate (व्यापारितम्—p.p.p. of the causal of वि + आ + ष ) on the head ( शिरसि ) of my father—head that had thrown into the background ( निरस्त - lit. thrown off ) the *kas a* flower by his crown ( मौलि ) rendered hoary by age ( पलित )? Was this done before the eyes ( प्रत्यक्ष ) of lords of men ( मनुजानाम् ईश्वराणाम् ) who had taken ( आत्त p p p from आ + दा ) bows [ in their hands ]? Was this evil perpetrated on my father who was observing a vow ( व्रतम् ) similar to ( सदृश ) that of sitting [ without eating ] ( उपवेश ) with the purpose of departing ( प्रकृत भय प्राय , तरने ) to the other world and who had no weapon in his hand ( न शस्य वाणौ यस्य तस्य भद्रकृपाणे 1 )? 'Droṇa s having cast off weapons in the battle on having learnt 'अश्वत्थामन्' is slain' was similar to 'a fast unto death ( प्रायोपवेश )' For just as such a fast is one ending in the death of a person, father s having cast off his weapons on the battle field was sure to as it did lead to his death. The *Kas a* flower is referred to as a standard of comparison

III, 21 मन्त्रं चाग्नेयं दम्य म where नाग्नेय = luck, fate. च्व added to नाग्नेय, नाग्नेय does not effect any change in the meaning i. e. नाग्नेय and मन्त्रं are synonymous and so are नाग्नेय and मन्त्रं 'आत्मा परिभाषित' [your] self was caused to be insulted; i. e. permitted to be insulted or आत्मा = शरीर - 'your person was allowed to be insulted'

(22) Construe शोकमभयनसा एषश्चिन्मि दह परिच्यत [कृति] आ [वा] काक वा हृषदतनय वा क्षीर परिभृत् । सुरदिव्याश्रीवद्विभ्रान्तस्य रिषा क्षिरसि अय मम पाद एव निहित न कर च । (शिरिणी)

The verse is significantly enough prefaced by अय वा अदत्तमान् was very much pained that दाता allowed himself to be insulted by a mean (दुष्ट) person of that kind (न्यायिण) for the sake of his unfortunate son i. e. अदत्तमान् himself. On second thought however says अदत्तमान् 'On the body (देहे) having been abandoned (परित्यक्त) at the forefront (शिखि) of the battle with mind (मन) made blind (अन्ध) by grief [for the son] a dog or a crow or a son of Drupada would touch the head'. The idea is that the son of Drupada was on the same level as a dog or a crow. A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a दुष्टतनय did it. अदत्तमान् puts his interpretation on the insult inflicted on दाता by हृषदतनय. Here is the foot (पाद) of the enemy (रिषा) intoxicated (मत्स्य) on account of the wealth (द्रवि) in the form of the stream (आग्नेय) of bright or dazzling missiles (सुरदिव्य शस्त्राणि) that has been planted on just my (मम एव) head and not [the enemy's] hand that has been planted on his (i. e. father's) head. This is जगद्धर's construction and it brings out the idea that दुष्टदत्त's son did not lay his hand on दाता's head so much as his foot on just अदत्तमान्'s head. Thus interpreted the verse would be an instance of अपहृत्तुति अलकार defined by मन्त्र in his काव्यदर्शक as 'प्रवृत्त वक्रिपञ्चान्वलाघत सा लक्ष्णुति । The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be अय मम पाद एव न कर च सुरदिव्याश्रीवद्विभ्रान्तस्य रिषो क्षिरसि निहित । Where निहित p.p. = निहितो भविष्यति. It must be admitted that मन्त्र's construction has three merits (1) it does not tamper with the order of the words मम एव (अय) and (2) 'रिषा क्षिरसि involves इत्थन्व where as 'रिषो अय पाद मम एव क्षिरसि निहित न [रिषो] कर एव [पूज्यतनय] शिखि [निहित by मन्त्रनिष्ठाव] does not involve any such defect. (3) निहित a past passive participle is taken in its वाच्य sense and no

his hand on पाणि - यस्य ) on the head ( मौलौ ), grey ( धवल ) on account of [ silvery hair due to ] old age ( पलित — lit. grey hair - to avoid the obvious tautology in 'grey due to grey nature on account of old age', धवल is taken to mean grey and पलित old age ) of preceptor द्रोण, the teacher of the three worlds, who cast off ( न्यस्त ) his weapon ( शस्त्र ) through grief ( शोकात् ) and who had his face washed ( क्षालित ) and thus rendered wet ( भार्द्र ) by the tears ( lit. water from the eyes ) in the battle ( आग्नि in 'battle' ) and after having perpetrated ( कृत्वा ) a cruel ( क्रूर ) deed. Do you all put up with this ? III, 20, 1 अश्वत्थामन्'s reaction is brought out by the words 'सक्रोध' and 'सकम्प च हृत्पसृष्टौ दृष्टा' Angriely and with his body full of tremor he asks क्वे and क्वत 'what possibly is this ?'

(21) Construe : आसन्नपुत्रां मनुजेश्वराणां प्रत्यक्ष, प्रायोपवेशतदृशं व्रतम् आस्थितस्य भद्रकृपाणे मे तातस्य पलितमौलिनिरस्तकाशे शिरसि शस्त्रं व्यापारितम् । (वसन्ततिलका).

'Was a weapon caused to operate (व्यापारितम् - p p p of the causal of वि + आ + ष्) on the head ( शिरसि ) of my father - head that had thrown into the background ( निरस्त - lit. thrown off ) the *kāś'a* flower by his crown ( मौलि ) rendered hoary by age ( पलित )? Was this done before the eyes ( प्रत्यक्ष ) of lords of men ( मनुजानाम् श्वराणाम् ) who had taken ( आषि p p p from आ + दा ) bows [ in their hands ]? Was this evil perpetrated on my father who was observing a vow ( व्रतम् ) similar to ( सदृश ) that of sitting [ without eating ] ( उपवेश ) with the purpose of departing ( प्रकृष्ट अय प्राय , तस्मै ) to the other world and who had no weapon in his hand ( न शस्त्रं पाणौ यस्य तस्य भद्रकृपाणे ! )? 'Droṇa's having cast off weapons in the battle on having learnt 'अश्वत्थामन्' is slain' was similar to 'a fast unto death ( प्रायोपवेश )'. For just as such a fast is one ending in the death of a person, father's having cast off his weapons on the battle field was sure to, as it did, lead to his death. The *Kāś'a* flower is referred to as a standard of comparison in point of whiteness. अश्व० says his father's grey hair throw into the back round even this proverbially white *kāś'a* flower. प्रत्यक्षमासन्नपुत्रां मनुजेश्वराणाम् brings out the daring of the perpetrator of the evil deed and the indifference, if not cowardice of the kings who watched the whole thing with a philosophical unconcern. III, 21, १४ says 'so, do I learn, people ( एन ) say' इति does not know definitely. III, 21, 2 परिदृष्टम् p. p. p. of परि + दृष्ट् to handle rudely III, 21, 3 नव परिभवात् नार अर्थात् 'there was a new incarnation of insult' is नवीनार्थ for 'this new insult was inflicted on' [ that heap of lustre नैवारादि ] .

III, 21 मन्द भागेव वयम् म where भागेव = luck, fate येव added to भाग, नाम does not effect any change in the meaning; i. नाम and नामस्य are synonymous and so are भाग and भागस्य 'भागा परिभावि' [your] self was caused to be insulted; e. permitted to be insulted' or आत्मा = शरीर - 'your person was allowed to be insulted'

(22) Construe: शोकान्धमनसा रणशिरसि देहे परित्यक्ते [मति] श्व [वा] काक. वा दुपदतनय वा शिर परित्यक्ते। सूरदिव्याम्बूषद्रविणमदमस्य रिपोः शिरसि अय मम पाद एव निहित, न कर च। (शिरसिणी)

The verse is significantly enough prefaced by अय वा' अश्वत्थामन् was very much pained that द्रोण allowed himself to be insulted by a mean (डुद्र) person of that kind (तथाविध) for the sake of his unfortunate son viz. अश्वत्थामन् himself. On second thought, however, says अश्वत्थामन् 'On the body (देहे) having been abandoned (परित्यक्ते) at the forefront (शिरसि) of the battle, with mind (मनस्) made blind (अन्ध) by grief [for the son], a dog or a crow or a son of Drupada would touch the head' The idea is that the son of Drupada was on the same level as a dog or a crow. A dead man's body can be touched even by beasts like dogs or birds like crows. There is nothing surprising that the wretch of a दुपदतनय did it. अश्वत्थामन् puts his interpretation on the insult inflicted on द्राग by दुपदतनय 'Here is the foot (पाद) of the enemy (रिपो) intoxicated (मत्स्य) on account of the wealth (द्रविण) in the form of the stream (भेष) of bright or dazzling missiles (सुरन्ति सम्बाणि), that has been planted on just my (मम एव) head and not [the enemy's] hand that has been planted on his (i. e. father's) head.' This is वाडर's construction and it brings out the idea that दुपद's son did not lay his hand on द्रोण's head so much as his foot on just अश्वत्थामन्'s head. Thus interpreted the verse would be an instance of अपह्नुति अलकार defined by मम्मट in his काव्यप्रकाश as 'प्रकृतं पविष्यन्त्यान्वत्याधत्ते सा लपह्नुति।' The translation given on p. 79 of this edition has been given having taken the construction in III, 22cd to be अय मम पाद एव न कर च सूरदिव्यम्बूषद्रविणमदमस्य रिपोः शिरसि, निहित।' Where निहित p.p.p.=निहितो भविष्यति. It must be admitted that वाडर's construction has three merits (1) it does not tamper with the order of the words मम एव (अय ) and (2) 'रिपोः शिरसि' involves दूरान्वय where as 'रिपो अय पाद मम एव शिरसि निहित न [रिपो] कर मस्य [पूज्यदातव्य] शिरसि [निहित by मध्यगणिव्याय] does not involve any such defect (3) निहित a past passive participle is taken in its वाच्य sense and no

resort to 'वर्तमानमासीत्ये वर्तमानवद्वा' need be made. Viewed thus the contents of the 23rd verse would seem to support the interpretation of जगद्भर — did अश्वत्थामन् not present himself to your mind (lit. memory न यात स्मृतिं ते ।) ? By implication 'he did, but you did not care', you thought you could with the missiles in your possession treat him with contempt III, 22 द्रुप आत्मा यस्य स vocative is दुरात्मान् पाञ्चालानां पाञ्चालेषु वा अपसीदति इति lowest of the family of the पाञ्चाल king or पाञ्चालश्च असौ अपसदश्च a mean पाञ्चाल — vocative is 'पाञ्चालापतर'

(23) Construe तात निश्चयेन शस्त्रप्रहणविमुखम् उपलभ्य, शस्त्रं त्यक्त्वा अस्य उत्तमज्ञे पाणिं विदधत ते करधृतधनु पाण्डुपाञ्चालसेनानूलोक्षेप्रलयपवन अश्वत्थामा स्मृतिं न खलु यात किम् । ( मन्दाक्रान्ता )

'Having ascertained ( उपलभ्य ) [my] father ( तातम् ) to have been definitely ( निश्चयेन ) averse ( विमुखम्—विगत विरह, वा मुखम् यस्य स ) to holding weapon, as you placed your hand ( पाणिं विदधत ) on his head ( उत्तम च तन् अङ्ग च तस्मिन् शिरसि ), did अश्वत्थामन् who held in his hand his bow ( करे धृत धनु येन स — 'धन्वा' would have been better at the end of the compound ), the wind at the time of the universal destruction ( प्रलये प्रलयस्य वा पवन ) in the matter of blowing off ( उक्षेप lit. throwing up ) the cotton ( मूल ) in the form of the army of the पाण्डुs and the पाञ्चालs, not present himself ( न यात ) to your memory, ( ते स्मृतिं ), indeed ( खलु ) ? 'Strange indeed that he did not. But judging from your conduct, it is certain, he did not.' Otherwise you would not have so grossly misbehaved in respect of my father. पाण्डुना पाञ्चालानां सेना एव मूल ( कापांस ) is one रूपक and अश्वत्थामा एव उक्षेपे । e उक्षेपणे प्रलयपवन is another arising out of it. Thus in the verse is contained an instance of the परिस्फुरितरूपम् III, 23, 2-6 अथ वा indicates a change in अश्वत्थामन्'s line of the thinking 'what use expecting so much from this युधिष्ठिर with a heart ( चेतसः ) crooked ( विद्य = बन्धम् ) by nature and untruthful ( झलीकम् ) ? युक्ताम — is it indeed proper ? दे जन्मनी यस्य स. द्विजन्मा तस्य द्विजन्मन ( Vide जन्मना जायते द्रुप सस्वारीद्विज उच्यते । महापुत्रs, क्षत्रियs and वैश्यs were entitled to the उपनयन सम्भार and this latter was regarded as their second birth — later महापुत्रs who had इज्या, अध्वयन, अभ्यापन as their धर्म मोक्ष came to be called as द्विजन्मान् or पुत्रो- born, the word thus being an instance of the restriction of the sense of a word ) परिणत ( fully developed lit. 'bent on all sides' i. e. ripe ) यस्य यस्य स, तस्य परिणतवयस । सर्वेषाम् आचार्ये तस्य । 'निपात' मम [ अश्वत्थाम ] सि । — 'and of one, particularly, who was my father' — all these

from दिनन्मनः upto मम पितुः are *significants epithets* and the passage is an instance of the परिकर मलकार, दुपदबुद्धस्य कलङ्कः, । मनुजानां मनुजेषु वा पशुः — these also are साकृत विशेषणः. अथ वा — or what use are all these sinners?

(24) Construe: येः मनुजपशुभिः निर्मवादिः उदायुधैः भवद्भिः इदं गुरपातकं कृतम् अनुमतं दृष्टं वा तेषां नरकरिपुणा सार्धं समीपकिरीटिना [ भवताम् ] असृग्मेदोमासैः अयम् अहं दिशां बलिं करोमि । (हरिणी)

'Here (अयम्) I shall make an offering (बलिं करोमि where करोमि = करिष्यामि 'वर्तमानसामोप्ये वर्तमानवदा लट्') to the quarters (दिशाम्) by the blood (असृक् n), fat (मेदः) and flesh (मास) of you along with Bhīma and Arjuna (किरीटी) accompanied (सार्धं) by the enemy of [the demon] Nara-ka i. e. Kṛṣṇa — you by whom beasts in the form of human beings (मनुजाः एव पशवः तैः) who transgressed their limits or bounds (निर्मवादिः— निर्मिता मर्यादा येषां तैः) and lifted up their weapons (उदायुधैः— उद्गतानि बायुधानि येषां तैः) this great sin (गुरु च तत् पातकं च गुरपातकम्) was either practised (कृत) or permitted (अनुमत) or seen (दृष्ट). 'नरक' is the name of a demon whom Kṛṣṇa killed He (नरक) was the son of Earth and Prāḡ- jyotisa, a king of Assam. दिशा बलिं करोमि = दिग्बन्धः बलिं करोमि genitive for dative of Interest If 'भवताम्' is not supplied after 'समीपकिरीटिनाम्' [असृग्मेदोमासैः] the change of pronoun from पृते. to भवताम् can be avoided. But in line b of III, 24 'भवद्भिः' is there. Thus from 'पृते' to 'भवन्' is a change that मद्द नारायण did not think it wrong to make Again 'येः दृष्टं कृतम् अनुमतम्' refers to persons among whom नरक रिपु, भीम and किरीटी were included and once more 'नरकरिपुणा सार्धं समीपकिरीटिना [भवताम्]' is the phrase that is used This had led मम्मट in his काव्यप्रकाश to put this verse down as an example of the दोष (defect) known as 'पुनस्त्वता', i. e. tautology. III, 24, 1 किं न मम्मवति = सर्वं सम्भवति। कौविद इति वेदः इत्यर्थः । तस्य कोः वेदस्य विदः ज्ञाता कौविदः, lit. knower of Veda Later, 'knower' in general is understood to be conveyed by the term. An alternative explanation is proposed कवि वेदे विदा ज्ञान यस्य स. कौविदः. Here also from 'knower of Veda' there is a transition to 'knower' in a general sense. Thus came the term कौविद to be understood in the sense of one who knows. Cf 'राष्ट्रभाषा-कौविद' which is an उपाधि or degree conferred on one who knows the *rāṣṭrabhāṣā*. दिव्यानाम् अस्त्राणां ग्रामः समूहः (mataphorically) तस्य कौविदः, तस्मिन् ।

(25) Construe: पितुः मूर्ध्नि स्पृष्टे सति ज्वलन्लभास्वत्पशुना रामेण यत्



कृतं तत् भवतां धृति न उपगतम् [ किम् ] । अद्य क्रोन्धान् अश्वत्थामा तदरिधिरासार-  
विघ्नस कर्म रणमुखे विधातुं न प्रभवति किम् । ( शिखरिणी ) .

'On his father's head having been [rudely] touched that which was done by Rāma with his axe (परशु), shining like blazing (ज्वलन् lit. burning) fire (अनल), - has that not reached your ear?' अश्वत्थामन् means to ask whether the persons did not know how परशुराम avenged the death of his father at the hands of the sons of Kartavīrya 1, e. क्षत्रियस by vanquishing the latter on as many as twenty one occasions with his characteristic weapon the 'axe' (परशु) dazzling (भास्वत्भा, lustre, 'वत्' possessed of) like burning fire. He further asks in *ca* whether अश्वत्थामन् blind through anger would not that day (अद्य) be able to carry out that act (कर्म विधातु) on the fore-front of the battle (रणस्य मुखे) which would have as food (विघ्नस्य that which is eaten from 'घ्न' to eat) the shower (आसार) of the blood (रुधिर) of his (तस्य) enemies (अरि) This is only another way of conveying that अश्वत्थामन् would prove himself to be another परशुराम, and like परशुराम chastise all those kṣatriyas who were responsible for 'touching' his father's head 1 e. for handling it rudely. III, 25, 4-5 अवदय यथा स्यात् तथा प्रतिवर्तये worthy of necessarily being counteracted. निकार (humiliation) एव अग्नि तस्मिन् निकाराद्यौ is an instance of रूपक सर्वेषाम् अस्माकम् क शक्त = सर्वेषु अस्माद्यु क शक्त. I III, 7 कृप conveys that though none but अश्वत्थामन् is able to put out the fire of humiliation, he wishes to make him descend on the battlefield (अवतारयितुम् infinitive of the causal of अव + तृ) after having him duly sprinkled [with holy water] on the office of the commander-in-chief (सेनापते. भाव सेनापत्य तस्मिन् सेनापत्ये). Though कृप was not personally going to sprinkle अश्वत्थामन् he says 'अग्निषिष्य' because he was sure that his telling दुर्वोषन to appoint अश्वत्थामन् as the सेनापति would be enough. Or alternatively अग्निषिष्य may be taken to have in it the meaning of the causal base contained ('अन्तर्भावितण्यर्थे') Thus अग्निषिष्य would mean the same thing as 'अग्निष्य' पर-तत्रम्-dependent on another (or others) 1 e. on दुर्वोषन (or दुर्वोषन and his brothers or counsellors) न किंचित् करोति इति अविचितरम् = घुदन, insignificant. III, 24, 9 कृप does not agree ('न लज्ज.....') The reason follows in the next verse -

(26) Construe यदि तपुन्यवश भवान् अत्र पुत्रि न पुन्यते [पति] मनीषम्  
अशोभ धातेश्चर्यक कथं भवेत् । ( अनुष्टुप् )

न मनीषं यस्मिन् तत्र मनीषम्, similarly न शोभं यस्मिन् तत्र अशोभम् । Both are

instances of the नन् बहुव्रीहि compound. गार्भा तुल्या कक्षा यम्य स — बहु० 'one whose orbit is similar to that of those two' i. e. one who is their equal. According to कृय, the prospect of दुर्योधन's army without भीष्म and द्रुप, if अश्वत्थामन्, their equal, is not appointed to be at the forefront (पुरि lit. at the yoke), is far from bright (कथ भवेत्) III, 26, 1-6 कृन् परिक्त्र : e. वध् परिक्त्र येत स — one who has girded up his loins. न परिदन्थ (obstacle) अपरिदन्थ, अपरिदन्थ परिदन्थ मञ्जुम परिदन्थीमञ्जुम is a च्वि form. What made कृय believe that दुर्योधन would only be waiting for अश्वत्थामन् to be appointed as सेनापति, except it was his affection for his nephew, it is difficult to say परिकल्पितानि (got ready) अमिषकम्य उपकरणानि येत स परिकल्पितामिषकोदकरण । अन्वेषणाम — eagerly waiting. परिभ्र एव अनल नन दहानन् । contains, a रूपक तस्य प्रतिकार. एव अल अवगाहनम् (plunging in water) is another रूपक (metaphor) arising out of it. Thus there is a परस्परिरूपक in this passage. मनाद्वान्ता consolation The passage तदह गता सेनाद्वान्ताया मन्दमन्ताय करामि brings out the guileless nature of अश्वत्थामन् who had no special longing for the position of a सेनापति, avenging himself on the enemy having been all that he wanted to achieve—III, 26, 8 क्त्वा and दुर्योधन make their appearance (प्रविश्य) on the stage. अज्ञाना राजा अज्ञाना वocation is [हे] अज्ञाना दुर्योधन had himself made कृन् the king of Angas as he wanted him to be on his side to oppose the पाण्डवस, and as the latter had insulted him (क्त्वा) as no राजन्व but a 'भूतुत्र'

(27) Construe तेजस्वी [नर] घृतासुधुवाभ्या ब्राह्मभ्या रिपुहृतवन्धुदु स पार व्रजति । [अथ तु] आचाया स्त्वं मुनिनिधन निगन्व, शस्त्रग्रहसनये विदास्र किम् आसीत् । (प्रक्षिप्या)

The dialogue between दुर्योधन and कृन् deserves to be followed carefully. Duryodhana is here expressing his surprise at the way that Drona behaved after having learned that 'अश्वत्थामन्' was killed in the battle. 'All spirited persons (तेजस्वी is वानौ एकवचनम्) go to the [other] shore (पारम्) of the [ocean in the form of] grief (दुःख) for a relative (बन्धु — one with whom a person has a bond or tie : e. relationship) killed by the enemy with their two arms with oars (दुव) in the form of weapons held in them. [The expectation from आचाय द्रुप who is accepted on all hands as a very spirited or brave person was that he too should have crossed the ocean of grief. दुर्योधन's argument will take the following logical form. All spirited persons go to the other shore of the ocean of grief—Major Premise. Acarya Drona was a spirited

Minor Premise Acarya Droṇa ought to have crossed the ocean of grief ~ Conclusion ] Curiously enough, however, the Acarya, on having learnt ( नि + श्च् to hear, निश्च्य is the gerund from the root, lit. meaning having heard ) about the death ( निधनम् ) of the son ( सुभ्र ) in the battle ( सख्यम् ) became one ( आसीत् ) who cast off his weapons ( निगत शस्त्र यन्त्र स ) [ just ] at a time समये when a weapon ought to have been taken up [ in hand ] ( शस्त्रस्य ग्रहं ग्रहणम् इति यावत् तस्य समये तस्मिन् ) Why ( किम् almost having the force of विमिति ) was he विश्व [ then ] ? The verse embodies a severe criticism against द्रोणाचार्य According to द्रयोवन, the आचार्य failed in living up to his reputation as a तेजस्वी पुरुष The prose passage that follows makes the criticism against द्रोण explicit रिपुणा हत च अनी वन्धु च तस्य दुःखम् [ एव सागर not expressed ] तस्य पारम् ( shore ) — the shore of the [ ocean of ] grief for a relative killed by the enemy भट्ट नारदयण has not used the word 'दुःखसागर' but that is evidently what he had in his mind. This is evident from धृतम् आयुधम् एव ह्यव यथा [ वाहा ] तौ धृतायुधह्वयौ ताम्बा ( करणेतृतीया ) धृतायुधह्वयताम्बा — [ with the arms ] that have the weapons held in them as the oars Thus this latter compound contains a रूपक in it ( आयुधम् एव ह्यव weapon itself is the oar ) This रूपक has arisen out of the former which is not actually expressed in so many words but which is there present to the mind of the author Thus understood, the verse can be said to contain in it a परम्परितरूपक III, 27, 1-2 अथ वा Or rather — changes the line of thought of the speaker ( द्रयोवन ) It was wrong to have expected so much from द्रोण who was not a क्षत्रिय by birth अभियुक्त जनै सुखं उत्तमिदम् — 'By persons who have applied themselves ( अभियुक्त p p p from अभि + युञ् to apply oneself to, to study, one who has studied ) [ to this question ], well ( सु ) [ i. e. appropriately ] has this been stated viz, प्रकृति दुस्त्वना प्र + कृ means to begin प्रकृति therefore means beginning starting point The साख्यस्य regard प्रकृति as one of the two fundamental principles on the basis of which they explain the creation of the universe But apart from this technical sense in which the word is used by the Sāṅkhya thinkers, प्रकृति is understood to mean one's own nature ( स्वभाव ) obviously because the प्रकृति or the स्वभाव of every one is there associated with him or her right from the beginning of one's life In a germinal form or in its potential form every one's nature is there associated with him right from the moment of his or her birth If is the स्वस्य भाव 'one's

own existence.' दु खेन त्यज्यते इति दुस्त्वजा that which can be given up or abandoned *with difficulty* (if it can be given up at all). 'प्रकृतिः दुस्त्वजा' is 'a 'सूक्त' or 'सुभाषित' भट्ट नारायण has seen to it that his composition is enriched by the inclusion of such सुभाषितs which are quite suited to the occasion. A paraphrase of this सुभाषित is 'स्वभावो दुरतिक्रमः' where evidently प्रकृतिः is replaced by स्वभावः and दुस्त्वजा by दुरतिक्रमः (दु.येन अतिक्रम. यस्य or दु.खेन अतिक्रम्यते इति) शोकेन अन्ध मन. यस्य स' तेन शोकान्धमनसा — २० (has here the force of शोकान्धमनस्कत्वाद् हेतो ) क्षत्रस्य क्षत्रियस्य इति यावत् धर्मः कर्तव्यम् इत्यर्थ. तस्य कार्कश्यम् क्षत्रधर्मकार्कश्यम्—the (harshness कर्कशता, कार्कश्य later) sternness necessary for carrying out the duty of a *Kṣatriya* (where there is no scope for any softness of the sort that द्रोण showed). द्विजाति, a ब्राह्मण. द्विजातेः धर्मस्य सुलभ easy to obtain for i. e. *natural* to the duty of a *Brāhmaṇa* मार्दवं=गृह्यता softness, mildness 'मार्दवपरिग्रहः कृतः' is परोक्ष for गृह्यता अस्वीकृता. The sentence contains in it an instance of काव्यलिङ्ग अलकार (शोकान्धमनसा क्षत्रधर्मकार्कश्य विसुख्य = असी शोकान्धमना भासीत् अतः क्षत्रधर्मकार्कश्य त्यक्त्वा; this embodies the cause of the effect मार्दवपरिग्रहः कृतः— but the cause *has not been directly* stated). The passage deserves to be noted as a typical example of the style of भट्ट नारायण. The author writes with perfect ease and his passages are full of 'प्रसाद' when necessary, as for instance while describing the grief of अश्वत्थामान् on his having learnt that his father was no more. But when दुर्योधन is *critical* of द्रोण, the author deliberately changes over from प्रसाद to ओजस् (which is समासभूयस्त्व and where harsh sounding syllables have a greater scope). 'क्षत्रधर्मकार्कश्य', particularly the 'कार्कश्य' part of the compound would have been regarded as a *defect in another* context. But here कार्कश्य is the appropriate word. It does justice to the harsh nature of a *kṣatriya* who carries out his duty not being influenced by emotion peculiar to those whose nature and daily occupation are such as make them soft or mild. Then follows the compound द्विजाति-धर्म-सुलभः and finally the phrase 'मार्दवपरिग्रहः कृतः'. That words are the clothes of what one wants to convey भट्ट नारायण knew very well. The clothes must needs be suited to the thought. In fact those who have devoted an amount of thought to the relationship between what an author expresses and the style which he adopts for expressing the same as not similar to the clothes and the person wearing them so much as a *person* and his *skin*. They are so closely connected with each other as to be deemed inseparable.



No wonder that literary artists who are aware of this adopt a style which is suited to the *sentiment* which in the ultimate analysis is some *blatna* of the mind. In fact the dictum would be 'यथा भाव ( रस ) तथा रीति ।' III, 27, 3-6 कर्ण's interpretation is different. On being asked what it was he replies "Drona's intention was 'let me have (lit I ought to get) अश्वत्थामन् crowned as the King of the [entire] earth'. As all chances of this being done were nipped in the bud on account of [what द्रोण understood] as his absence, he concluded that a महान् that he was, and even there an *old* महान् that he was, holding weapon on his part was no use (व्या) " Why कर्ण is putting such a construction on द्रोण's loss of spirit on learning that his dearest son was killed it is not easy to say III, 27, 7 दुर्योधन agrees and nods his assent III, 27, 8-9 Encouraged कर्ण goes a step further and accuses द्रोण of a deliberate indifference to the slaughter of the principal warriors, as [allegedly] द्रोण's one motive was to see that as many kings were killed in a battle where some fought for पाण्डव्स and others for वीरव्स as possible. Karna's influence over दुर्योधन is tremendous III, 27, 10 He says 'this is reasonable — this appropriately explains द्रोण's behaviour' III, 27, 11-12 कर्ण advances a bit of evidence in support of his interpretation 'King Drupada too did not, from as early as the days of boyhood, allow द्रोण to stay in his (द्रुपद's) country, *precisely* for this reason, III, 27, 14 कर्ण adds that this is not only *his* interpretation 'Others who have applied their minds to this question too do *not* consider this to be otherwise' III, 27, 15 दुर्योधन has no doubt about the matter in his mind ('क सन्देहः')

(28) Construe एव न चेत्, अन्वयात् स अतिरथः अभय दत्त्वा किरीटिना वध्यमान सिन्धुराजं कथम् उपेक्षेत । ( अनुष्टुप् )

'If it were not so (एव न चेत् — supply स्वात्), how would that great warrior (अतिरथ) i. e. द्रोण remain indifferent (उपेक्षेत — potential 3rd person sing from रथ + ईध् to ignore, to be indifferent to) the king of Sindhus i. e. जयद्रथ [even] after having given (दत्त्वा) him freedom from fear?' The fact that Drona gave no protection to Jayadratha while the latter was being slain by Arjuna (किरीटिना inst sing of किरीटिन) can not be explained otherwise अतिरथ is grammatically explained as रथ अस्य विद्यते इति रथ (रथ + अन्), अनिक्रान्त रथम् he who has gone past, surpassed a warrior with a chariot, a great warrior. Such an अतिरथ can

fight single handed an unlimited number of opponents ('अद्वितान् योषधेदं यन्तु म्योकोऽतिरपस्तु सः') III, 28, 1-3 इव notices दुर्योधन and कर्ण sitting under a banian tree (न्यग्रोध - lit. one that grows downwards - this is a peculiarity of the banian tree called also 'वट' वृक्ष or 'अश्वत्थ' वृक्ष न्यग्र = bending downwards (नि + अन्त्), रोष from र्ष् to grow Cf भगवद्गीता XV, 1-2 for the peculiarity of the *asvattha* tree in the form of the mundane existence 'ऊधनूल्मथ शास्त्र-मश्वत्थ प्रादुरध्वयन् । उद्भासि यस्य पर्णानि यस्तं वद मवेदवित् ।' 1 also 'अधश्च' मूळान्यनुमततानि । कर्णानुवर्णानि मनुष्यलङ्क ।' 2) and proposes that they अश्वत्थामन् and he should draw near and they do accordingly and declare the victory of the 'lord of Kauravas' in keeping with the usual form दुर्योधन whose mind was already poisoned against द्रोण and therefore had no love lost between अश्वत्थामन् and himself behaves *diplomatically* As soon as he sees इव and अश्वत्थामन् he exclaims 'o how ! ह्य and अश्वत्थामन्' He gets down from his raised seat. He salutes ह्य, saying 'पुरा, भविष्यदे' He then addresses अश्वत्थामन् 'O son of the preceptor !' and invites him to embrace him

(29) Construe [हे] अस्मदर्शहततात ! एहि, ह्य ते. अङ्ग इह मम अङ्ग निरन्तर परिष्वजम् । तं पितुः मृग्यं तव पुत्रयो एव स्पशं शके अपि न तन्मूलेषु विकृतिम् एति । (वमन्तिलया) .

'O you whose father has been slain (अस्मदर्श हत तात यथ्य म, तन्मूलेषु) Come (एहि imp 3rd person sing of आ+इ to come), with [your] tired (कृन्ते - p. p. of कृन् to be fatigued, instru plural) limbs (अङ्ग) embrace this body (अङ्गम्=अङ्गानि=शरीरम्) in a manner so as to leave no space [between your limbs and mine निर्गन्तम् अनन्तर यस्मिन् कर्मणि यथा तथा] i.e. embrace (परिष्वजस्व imperative 2nd per sing of परि+स्वच् to embrace) me *closely*' (ab) In *ca* दुर्योधन conveys how welcome was अश्वत्थामन्'s embrace to him 'Here the touch (स्पर्श) of your two arms (तव भुजयो), similar to (सदृश) [that of] your father's undergoes (एति lit. goes) a change or modification (विकृतिम्) i.e. in our (न - "royal 'we' ) hair (तन्मूलेषु - in those that grow on the body' literally i.e. 'in the hair' )' This is a metaphorical (लाक्षणिक) way of saying that contact of your arms has caused so much of joy to my limbs that they have a welcome experience of hair standing on their end or horripilation (रोमोद्गम, रोमदण्ड) Rightly has it been observed that the ways of kings are having a wonderful variety of forms (वाराहमिव नृपनीतिक्रमेरुपा) Otherwise दुर्योधन who was convinced of the 'selfishness' of द्रोण only

a little while ago would not have said "your touch, like that of your father's, causes horripilation through joy to me" III, 29, 1 The embrace over, दुर्योधन makes अश्वत्थामन् sit by his side (पार्श्वे उपवेशयति where उपवेशयति is 3rd person sing of the present tense of the *causal* base of उप + विष्) III, 27, 2 Deeply moved to meet His Majesty for the first time after the departure of 'dear father (द्रोण)', अश्वत्थामन् sheds tears III 27, 3 कण who only a little while ago had put an unfavourable, nay an uncharitable construction on द्रोण's throwing away of arms addresses अश्वत्थामन् to *console* him, अल शोकानल आत्मनि प्रक्षेप्तुम्' enough of throwing yourself into the fire of grief far too much (अत्यर्थम् - भयम् अतिक्रम्य यथा तथा) द्रौणायन as well as द्रौणि and द्रौणायनि in fact signify द्रोण's गोत्रापत्य or a distant descendent but that term is used here to refer to द्रोण's अपत्य or immediate descendent. III, 27 4 दुर्योधन says in this 'great ocean of calamity' there is no difference (विशेष lit excellence) between us व्यसनम् (calamity) एव महान् च असौ अणव च is a रूपक

(30) Construe स तव तात मे पितु प्रणयवान सखा, [स] यथा शस्त्रे तव गुरु तथा मम अपि । तस्य देहनिधने दुःखं किं कथयामि, गुरु-शुचा मनसा तत् स्वम् एव जानीहि ।

The verse is remarkable for its lucidity or perspicuity, so essential in passages doing justice to 'Karuna' sentiment To you he (द्रोण) was father, to me he was my father's affectionate (प्रणय — वान्) friend (सखा) As he was your preceptor in the [matter of using the] weapon, so was he of mine too How (किं=कथम्) shall I express (कथयामि) [my] grief at the fall of his body Know you that with your mind, heavy with grief (गुरु शुक् वस्य तत्, तेन गुरुशुचा मनसा) ' III 30, 1 रूप expresses his agreement with what दुर्योधन has said. III, 30, 2 The simple minded अश्वत्थामन् takes दुर्योधन's words to be the mirror to his heart and says when you are so very favourable (lit partial पक्षपाती, 'पक्षपातिनि (स्वयि is a locative absolute construction), it is meet [on my part] to lighten (न हृद्यु अहृद्यु अलघु हृद्यु सम्पद्यमानं कर्तुम्-लघुकर्तुम्) the burden of my grief (शोकस्य भारम्) 'But (किन्तु) —'

(31) Construe यद् मयि जीवति तात केशयवन अवाप्तवान् [तत्] अन्ये पुत्रिण्य पुत्रेभ्य सृष्ट्वा कथं करिष्यन्ति । (अनुष्टुप्)

In so far as (यद् = यस्मात्) while I was alive (मयि जीवति सति) father was subjected to (lit secured' अवाप्तवान् p p p. from अर्ध + आप् with the suffix वत् rendering the sense *active*) seizure

of his hair, then (तत्र = तस्मात्) how would others having sons (पुत्र + इन् = पुत्री, पुत्रिा is nom plural) entertain [any] longing for, or hope from their sons?' This latter where पुत्रेभ्य is taken to be ablative plural 'from the sons' is better. The idea is when द्रोण could not get much from अश्वत्थामान्—poor old man was subjected to the humiliation of having his hair seized—how would others endowed with sons hope to get anything from their sons? The evident answer is 'कस्यपि न.' The reading कस्यन्यद्पुत्रिा is obviously absurd. For द्रोण was not an अपुत्रा to start with. Any reference to अन्य अपुत्रिा, therefore, would be irrelevant. III, 31, 1-2 कर्तृ who is not sympathetic even to the extent of keeping up appearances asks 'what could be done here, when by himself (i. e. द्रोण personally) who was the cause of the protection of all—[and therefore whose responsibility was the greatest], his person was reduced to that miserable plight (तद्दृष्टीन् अवस्थाम आना नीत) ?' The last part of the passage is euphemistic for 'when he suffered the indignity of seizure by the hair' III, 31, 3 अश्वत्थामान् who yet has not been able to probe the heart of कर्तृ replies as to what can be done.

(32) Construe पाण्डवीना चमूना य य सभुवुम्भद [सन्] शस्त्रं विभक्तिं, पाण्डवानां य य शिशु, अधिकवया, गर्भशय्या वा गत, य य तत्कर्मसाक्षी भवितुं चरति सति य च य च प्रतीप तस्य तस्य (मत्स्य) स्वयं ज्ञान् अन्तकस्य अपि क्रोधान्ध ब्रह्म अन्तक (भविष्यति)। (सुभरा).

पाण्डवी is पाण्डा इयन् belonging to पाण्डु. In fact पाण्डवादानां चमूनान् is grammatically correct meaning पाण्डवानान् इना पाण्डवाया तानां पाण्डवादानां चमूनाम् = चमून् in the forces or armies. स्वस्य सुबो तयो गुरु मद (दप. pride) यस्य स 'he who has pride—overweening (lit. heavy गुरु) pride—of his own arms i. e. of the strength of his own arms पाण्डास्व गात्र = पाण्डास्व गुरु अश्वत्थामा does not want to spare any one, whether a lad or better kid (शिशु) or grown up (अधिक वय यस्य स अधिकवया) or one that is lying in (गत lit. gone to) the bed in the form of the womb [गर्भ, of the mother], 'whosoever has been a witness to that act viz. केशमद of my father', whosoever would be opposed (प्रतार — विन्द) [to me] while I would be moving on the battle-field—even if he be the destroyer of the worlds himself—of every such person, I, blind through rage (क्रोधेन अन्ध) shall be the destroyer (अन्तक)'. A similar mischief was played formerly and it had caused those responsible for it to suffer वाचस्पत्येण कर्तृ is significant



A pupil of परशुराम (अमरुग्नेः अपत्यं पुमान् जामरुग्-यः) that you are, you ought to be able to recall it to memory.

(33) Construe: यस्मिन् अरादिशोणितनलेः हृदाः पूरिताः सः अयं देशः, क्षत्रात् एव तथाविधः [ अयं ] परिभवः [ यत् ] तातस्य केशग्रहः, तानि एव अद्विष्टशस्त्रपरमरगुरुणि भास्वन्ति [ च ] मे [ श्मानि ] अस्त्राणि, यत् रामेण कृतं तत् एव क्रोधनः द्रोणायनिः कुरुते । (शाङ्ख्यविक्रीडितम्).

"This is that same region (सः अयं देशः) [viz. कुरुक्षेत्र] where [by परशुराम] pools (हृदाः) were filled (पूरिता) with water in the form of the blood (शोणित) of the enemies. From just a ksatriya is there that kind (तथाविधः) of insult (परिभवः) viz., father's seizure by the hair (at the hands of धृष्टद्युम्न) those same (तानि एव) missiles (अस्त्राणि), (which are) dazzling (भास् + वत् + न + नोमिना, plural भास्वन्ति) belong to me, missiles which are mighty (गुरुणि) and voracious (परमराणि—devourers, from पस् to eat) of the weapons (शस्त्र) of the enemies (अरादीनां=शत्रूणां). That which was done by [-Paras'u-] Rāma [previously] just that does the son of द्रोण do i. e. 'will the son of द्रोण do' कुरुते=करिष्यति according to 'वर्तमानमाद्यौष्ये वर्तमानवदा' लट्. If परशुराम avenged the insult to which his father अमरुग्नि was subjected by धृष्टियस, angry अभूत्यामा too can similarly wreak his vengeance on धृष्टद्युम्न and all others—ksatriyas—who were responsible for that ignoble act (तत्कर्म) viz., द्रोण's केशग्रह. III, 33, 1-2 न अन्यैः साधारण अनन्यसाधारण. matchless, unrivalled—किम् अन्यत् सद्गुणम्=न किंचन सद्गुणम् (worthy) III, 33, 3-5 इयं is trying to press his nephew's claims. कृतपरिवर = बद्धपरिवर 'with his loins girded up.' There is वैलुकि न्याय and, therefore, अर्थापत्ति in 'उन्नेष्टु (to uproot) तीक्ष्णयमपि (the three worlds even) किं पुनः यौषिष्ठिर (युषिष्ठिरस्य इति) बद्धम् (how much more capable, would he then be to destroy युषिष्ठिर's army)? This is only an introduction. The main object of श्लोक is contained in 'नतः अभिविष्यतां मेनास्त्रे' । III, 33, 6-7 दुर्वीर्येण is polite but firm प्राक्प्रतिवक्त. given previously, promised earlier. अयम् अयं = मेनास्त्रेऽभिषेदः । III, 33, 8-9 इयं perseveres अमरुग्ण (unworthy) परिभवः तेन शोभः स एव मारुतः एव निमग्न-तम् (being drowned, sinking). किम् भाग्यं दीदा न भविष्यति—would there be no torment caused to this one? III, 33, 10 अमरुग्ण's guilelessness reaches its very limit in this line. Not only his maternal uncle but he too presses that he be appointed सेनापति, when 'His Majesty' दुर्वीर्येण has already said 'this has been promised to the king of Angas'. पुनः च अत्रैव यद्गुणैः तयोः विनाशेण पुनश्च विनाशः

thinking what is proper and what is improper (अ-युक्त) अश्वत्थामन् asks 'what good is such a thought ?

(34) Construe अथ स्तुतिभिः प्रयत्नपरिवोधित निशा शय, अथ भुवनम् अकण्ठम् अपाण्डवन् अमोमक [ च नविष्यति ] । अथ इयं द्यौः शालिना रणकथा समाप्यते, अथ नृपकाननातिगुरु भुव भार अपैतु । (पृथ्वी)

To-day you will sleep (शये-present for future) for the whole of the night, [to be] awakened [in the morning] with eulogues (स्तुतिभिः) [by the bards] To-day the world [will be] void of Kes'ava, void of Paudavas, void of Somaka. To-day, here the story of the battle of those who shine or appear to advantage with their arms (शालिना शालिना = बहु-न्ना शालिना) will be brought to a termination (समाप्यते = समाप्यते), let the very heavy burden of the earth [i. e. which the earth is required to shoulder] in the form of the forest of kings—a wild growth of them — be removed [lit. go away अथ स्तु] 'प्रयत्नपरिवोधित is used *proleptically* one who will have to be awakened with efforts [as he will enjoy a sound sleep, as अश्वत्थामन् has decided to kill all his enemies] नृपा एव काननम् तेन अति गुरु [भुव भार] । III, 34, 1 कः laughs at अश्वत्थामन् and leaves no room for doubt as to what his laugh means 'This is *easier* said than done' This must have naturally touched अश्वत्थामन् to the quick. But as if this was not enough, कः says 'many in the Kaurava army are capable of this act,' the implication being that there is no reason why अश्वत्थामन् should persuade himself to believe that he *alone* can do it. Much less justifiable would his priding himself on an imagined greatness be. III, 34, 3-4 The dialogue is becoming more and more interesting The ऋजुनक्षत्र अश्वत्थामन् *accepts* कः's proposition 'many in the कौरवबल are capable of achieving this' [where as is easy to infer कः included his own name as the first] अश्वत्थामन् is almost apologising *through grief* by which I had been struck *due* to the vehemence of *sorrow*, do I say so, *not* with the purpose of running down heroic persons [from our army]' III, 34, 5-6 कः grows positively offensive—he even uses a term of abuse viz., नृद. This is quite in a line with what he must have already decided to do. 'दुःखिनस्य नैवविधा प्रत्यापः' is an example of अपस्तुनप्रत्याप अलकार as when विद्वेष (specific case viz. that of अश्वत्थामन्) was विवक्षित, सामान्य (a generalisation true of all who are grieved) is stated दुःखिनस्य, दुःखिनस्य are

examples of जातौ पक्वचनम् ∴ they signify दुःखितानां and कुपितानां respectively. आयुधं द्वितीयं यस्य with the weapon as the second i. e. to help or aid him संग्रामे अवतरणम् संग्रामावतरणम् descent on the battle-field. न पक्वविधाः प्रलापाः—not *ravings* like this! कर्ण is a past master in filling the cup of bitterness to the brim. III. 34, 7-8 राधायाः गर्भस्य भारः भूतः, संलम्बुद्धौ O were you who a burden to the womb of Rādhā. स्तूपेषु अपत्यः the lowest among स्तूपैः charoteers These terms of abuse are *invited* by Karna who began with 'मूढ' and '.. प्रलापाः'. मम अपि नाम अद्व-त्यासः of even me indeed, अद्वत्यामन् who am grieved (दुःखितस्य) — this is indicative of अद्वत्यामन्'s confidence in himself as a warrior 'अशुभिः प्रतिक्वियामुपदिशसि ।' O what a mistake 'न शक्येण ।' — this would have been the right thing.

(35) किं युष्मापभाषितवशात् मे आयुधं तव इव निर्वायिम् । किं यथा त्वं [ तथा अहं ] संप्रति एव भयात् समरं विहाय प्राप्तः अस्मि । किम् अहं सुतिर-किर्तनविदां सारथीनां कुले जातः, यत् धुद्रारातिकृताप्रियम् अक्षेण न [ तु ] अक्षेण प्रतिकरोमि । ( शार्दूलविकीर्तितम् ).

"Is my weapon without any prowess (निर्वायिम्—निर्मल दीर्घं यस्मात् तत्) like yours under the influence (वश) of the utterance (भाषितं = भाषन) of a curse (शाप) by the preceptor?" This has a reference to कर्ण's having been cursed by पशुराम that नृदास्य would not serve कर्ण's purpose. Even more severe than his attack in III, 35 a is अद्वत्यामन्'s unanswerable question in III, 35 b "Have I come [ here ] just now, having abandoned the battle field (समर विहाय) through fear (भयात्), as you have (एव यथा)?" Karna has no answer to make to this. "Have I been born (जानः अहम्) in the family of charo- teers, experts (विदाम् वेति रति विद्म तेषां विदाम्) in the repetition [of the names] of the genealogies [of royal families] with praise or eulogy (सुति)?" Is any of these three things applicable to me as it is to you that I should be advised by you to counteract by tears (अश्रु- tear, अश्रुविकचनम्) and not by missiles (अस्त्रम्—अस्त्राणि)? III, 35, 1 कर्ण is enraged, the more so because of the question put to him in III, 35 b. 'दृष्य कोपेन पूर्येत् ।' perhaps best explains his (सक्रोधम्), वाचात् (O braggart) दुर्विदम् (O you not properly baked i. e. unnecessarily puffed up, रदो O Chap.

(36) Construe: यथा बाहुशास्त्रिणा ते पित्रा पाश्याभवेन [ म्ना ] तथा निर्वायं वा म्भवे वा आयुधं मया न उद्गृह्यम् । (पथावस्थम्).

On being cornered by अश्वत्थामन् द्रुपद resorts to the device of finding fault not with अश्वत्थामन् so much as with his father द्रुपद 'My weapon may be with or without prowess. But it has *not been abandoned by me* (मया न उल्लङ्घ्यम्) as it was *by your father, afraid of पाञ्चाल* as he was.' There is sarcasm in 'बाहु-शालिना' — '[by your father] shining (शालिन्) on account of his arms' i. e. arms that were undeservedly praised but actually proved to be of no avail. Now कर्म conveniently has shut his eyes to the facts and their chronological order. द्रुपद first heard of the death of अश्वत्थामन्, got the report confirmed by the reliable युधिष्ठिर [who said 'ननु इति' in a low tone] and being full of grief for the 'loss of his son' as he took it cast off his weapon. द्रुपद took advantage of this moment and seized द्रुपद by the hair. It is not a fact that द्रुपद was afraid of द्रुपद and that therefore he cast off his weapon— But the stage that the quarrel between कर्म and अश्वत्थामन् has reached hardly allows any party to think so coolly about or attach any importance to facts. Any stick is good enough to beat a dog! पाञ्चालभान (पाञ्चाल भान) न पिता आशुष्यते उच्यते. Again this 'नीतिन' is a reply to 'मयात्तमम विहाय' of अश्वत्थामन् 'Your father was full of fear of पाञ्चाल' "It may be added" (अपि च)

(37) Construe. यत् वा यदुपुन वा य वा क वा अहं भवामि। कुडे जन्म देवायत्तम् [अस्ति], पारुष्यम् तु मदायत्त [वत्]। (पश्यावत्तम्)

This is a very spirited reply by कर्म and one that has been admired by generations ever since it was made. What holds good of कर्म holds good of all regarded as having a low birth. 'I may be a charioteer, or a charioteer's son — just any one for that matter. Birth in a family is dependent on fate, but manliness [is entirely] dependent on me" III, 37, 1-2 There is an addition to the terms of abuse used by अश्वत्थामन् 'स्वकागता कुन नस्य कण्डू, न उमुद्धी स्वकारुण्यकण्डू' a stigma on the family of chariot-makers, wheel-wrights. 'नात्म अपि' is significant. At least द्रोण should have been according to अश्वत्थामन् kept out of this quarrel while vilifying, running down or referring to persons contemptuously.

(38) Construe म नाम वा [स्वात्] 'ह वा [स्वात्] त्रिभुवने प्रथितभुज मार. [अस्ति]। प्रतिदिनं यन् तेन आज्ञो कृत [तत्] इव वसुधा वेत्ति। 'गन्ध कथ परिश्रमम्' इति (पृष्टे) मन्वन्तश्च म पृथाम्युन् सात्री [वत्]। (ह) रणभारो, त्व नदा स्व तु अस्मि। (स्तिरिष्ठा).

"Whether he be a coward or a brave (or valiant) person, he is one the strength of whose arms (सुख्यो सार) is wellknown (प्रथित) in the three worlds. What was done by him in the battle, every day (प्रतिदिनम्) this [entire] earth [or better this Earth herself] knows. If it be asked 'how was the weapon abandoned [by him]?'—There the son of दृष्या i. e. युधिष्ठिर observing the vow of truth (मत्स्यं व्रत तस्य पर) is a witness. [Better ask him] [But the most important question is] O coward on a battle field (रणभीरो - vocative of रणभीरु; रणे भीरु), where were you at that time?" III 38, 1-2 कर्ण again laughs presumably in derision. 'Thus I am a coward. I wonder what you will do, recalling, your father the sole essence of valour' (विक्रमस्य एक स्म - तम्) I have grave doubts'

(39) Construe यदि [ते पित्रा] दसम् उज्जिते [तदि] किम् अशस्त्रपाणव उदायुधान् भरीन् न निवारयन्ति - यत् भनेन नृपवरसनिधौ मौक्तिकेने अपि त्रिया इव मुभिरम् उदासिन् । (मञ्जुभाषिणी)

'Granting (यदि) that by your father his weapon was thrown off (उज्जित) - [but would you answer the question -] 'do those having no weapon in their hands (न दसं पाणौ वेपथं नःशस्त्रपाणव) not ward off (न निवारयन्ति) enemies (भरीन्) with their weapons lifted up (उदायुध आनुष वेपथं ने उदायुधा तात उदायुधान्) that (यत्) by this one [your father] in the vicinity of the circle of kings (नृपाणां वक्रं तस्य सनिधौ - i. e. when so many kings were watching his conduct), even when his head was being cut off (मौक्ति-दन्ने अपि) indifference was indulged in (उदासिन्) as by a woman (त्रिया इव) for a long while (मु-चिरम्)?" Evidently त्रिया इव' was the last straw. As 'atthāman could not bear this disparagement of his father a moment longer III, 39, 1-2 अशस्त्रपाणव् has decided to attack कर्ण and his supporter the king too. Thus दुः शरणा दस्य म् दुःशरणा, तस्यमुद्धी दुरातन् 'राज बद्ध राजवदथ, तस्यमुद्धी राजवदथ - O favourite of the king' प्रगल्भ - O audacious one, [O you who are far too] bold 'अशस्त्र, अशस्त्र irrelevant raving or loose talk + इत् (नाष्टं प्रे) - ever is the habit of talking what is irrelevant!

(40) Construe तेन पित्रा दुःखिता भीष्म वा द्रुपदतनयपात्रि कथम् यदि न निर्विषद् । अथ सुखकल्याणमादनात्स तव निरसि पृथ मम पाम' शरण. अशस्त्रे. पुनं शरथ । (मौक्तिकी).

'By that *sire* [of mine], either grieved or because he was a coward, somehow the hero (पुत्र) of the son of the दुर्य was not *concerned* off (नि + शिन्् p. p. p is निर्विड I. L. prohibed). To-day he c

my left foot ( वामः चरणः ) is being planted ( -कर्मणे passive 3rd person sing. of नि + कृन् ) on your head; [ - if you can, - ] ward this off.' From wordy war fare matters have come to a fight. अश्वत्थामन् gave no empty threat. As the stage direction तथा कर्तुन् वेत्तिवति brings out, he gets up to do so. 'वेत्तिवति' is necessary. For, दुर्योधन had made him sit by his side ( Vide stage-direction following III, 29 above). III, 40, 1-3 Both इम and दुर्योधन urge अश्वत्थामन् to be patient ( 'नश्ये' ) and they ward him off from carrying out what he had decided. अश्वत्थामन् gesticulates ( नाटयति ) a stroke ( प्रहार ) with his foot. कर्तुन् gets up in anger and having drawn out his sword ( खड्गम् अकृष्य ) he addresses अश्वत्थामन् 'दुरातन्' — this is what अश्वत्थामन् had already used. कर्तुन्'s 'ब्रह्मन्तो— O Brahmana in name or wretched Brāhmana ( 1. e. one not true to expectations had about him ). आत्मनः प्र. वा वस्य नः आत्मनोऽथ.— कर्तुःपिन is 'आत्मनोऽथ' — 'you praising yourself!'

(41) Construe : कामन् जात्या अवध्यः अस्मि । इम उच्यते चरण तु अनेन खड्गेन कृतं क्षिप्तं पतित इत्यस्मि । ( पथ्यावकत्रम् ).

"I grant that by birth ( जात्या ) [ or caste ] you are one not to be killed ( न वध्यः अवध्यः ). This foot that is lifted up [ by you for striking me with ], however ( तु ), you will see ( इत्यस्मि ) fallen ( पतित ) on the ground, having been cut off ( कृत ) with this ( अनेन ) sword ( खड्गेन )." III, 41, 1-2 अश्वत्थामन् does not want his 'जति' (birth as a Brāhmana) to be a difficulty in कर्तुन्'s way. 'Here has that been abandoned' he declares and cuts off his sacred thread and declares angrily—

(42) Construe: अथ सः किरीटी मया निष्याप्रतिवृत्तः क्रियते । तस्यै न गृहाण, त्यक्त्वा वा मौली अर्जुनि रचय । ( पथ्यावकत्रम् ).

'To-day is ( 1. e. will be ) that अर्जुन rendered one with his bow [ proved to be ] false निष्या प्रतिवृत्तः वस्य सः निष्याप्रतिवृत्तः । [ 1. e. he has vowed to put you, oh कर्तुन्—to death; but I shall give him no opportunity to do so. I shall myself make short work of you ]. Take up your weapon [ and fight like a genuine warrior ] or having thrown it off ( त्यक्त्वा = उल्ल सक्त्वा ) arrange your hands in a way so as to have them folded [ as an indication of your having thrown yourself on my protection ]. III, 42, 1-6 Both are ready to strike each other. इम and दुर्योधन ward them off, इम tries to dissuade अश्वत्थामन् and दुर्योधन tries to dissuade कर्तुन् from resorting to

arms (गस्रद्रष्टेन भलम्) अवस्थामन् argues with his maternal uncle that one audacious (मगल्म) enough to vilify his father was of the same group as पृष्ठयान् कर्ण too makes out his case

(43) Construe धीरसत्त्वे अवगया उपेक्षिताना क्रोधान्धै [ च ते ] अत्रासिताना मन्दानाम् गुपा विकरथना भवति । (पथ्यावात्रम)

There does take place (भवति) such a bragging (वि-वस्वना) on the part of the dull (मन्दानाम्) who are neglected (उपेक्षितानां) or ignored by those having a magnanimous (धीर) spirit (सत्त्वम्) out of contempt (अवज्ञया)—of the dull who are not frightened [out of their wits] (न आसितानाम् अत्रासिताणाम्) by them (the धीरसत्त्वस्य) blind with anger वण means that even contemptuous indifference shown to the dull is seen to encourage bragging. The dull must needs be frightened (त्रासिते) by the magnanimous in spirit III 43 1-3 मम भुज्यो अन्तर तत्र निष्पथ (being crushed lit reduced to powder) तत्र सुल्भम् अमनाम् (of life) अवसादनम् annihilation destruction. Whatever the cause prompting दुर्योधन to save वण—whether affection or a purpose (viz वण's valour would be of use to him) from अवस्थामन् it is of no avail. The reason follows

(44) Construe शशधरान्वयमभवस्य गणिल तव वतावय पापी [ च ] अथ कथं सखा । अहं किराटिनं हन्ता नृप [ मा ] सुद्ध, अथ कृपादत्तं अकम् अदर्शनम् अपृथा मज (च) कुयोम् । (वसन्ततिलका)

How can *this* or *he* be *your* friend—this one born in the family of a charioteer while you are born of the lunar family (शशधर चन्द्र तस्य अन्वय मन्त्र तन्न यस्य स ) This one is given to sin (पापी) while you are possessed of excellence (गुणी) [ Away with your anxiety on account of अनुन ] I shall kill (हन्ता) अनुन today I shall make the world (लोका) void of वण and of the son (आत्मन) of दृष्या i. e. अनुन [ too ] अवस्थामन् intends to strike वणे III 44 13 वण picks up the gauntlet. He too raises his sword and says 'here you will be no more (न भवति). The king and his ward then off III 44 16 दुर्योधन rightly asks what is this great infatuation (दिक् + आ + कुद् + लो 'be altogether deluded') on the part of you 'and?' दृष्य points out something else (अन्यत्) is the matter to be attended to (प्रभुत्वं) quite elsewhere (अन्यत्र) is the vehemence (मा-वण) directed. वाम पथ - a wrong path (this is in contrast to सु पथ - the straight or right path) III, 44 78 '३१

since long [or for ever]—because of their uselessness (lit fruit lessness निर्गत फल यस्मात् तत् निष्फलम् तस्य भाव निष्फलत्वम्, तस्मात् निष्फलात्) चिरात् परित्यक्त चिरपरित्यक्तम्। Alternatively चिर सदैव परित्यक्त चिरपरित्यक्तम्। III कर्ण could hardly be expected to take this lying down भद्रवत्यामन्स 'मृता' he is pointing out

(46) Construe यावत् अहं एतायुध [अस्मि] तावत् अन्ये आयुधि किम्। यत् वा मम अस्त्रेण न सिद्ध तत् केन सेत्स्यति। (पथ्यावस्त्रम्)

“So long as I have held my weapon (धृन् वायुध येन स — व०), till then (तावत् = तावत्कालपर्यन्तम्) what use are other weapons? [i.e. they are worse than useless] Or that which is not achieved (न सिद्धम्) by my missile, — by which [or what] missile shall that be secured (सेत्स्यति — lit will bear fruit or prove successful)?” Karna's weapon renders all other weapons superfluous (line 1) What Karna's missile fails to achieve, no other missile can bring about (line 2)

The dramatist in भद्र नारायण is at his best. At this very moment, behind the curtain, there is the announcement from no other person but the dreaded भीम 'here have I caught in the trap of my arms that wretched beast, the Kaurava by whom was the Pāncāla princess dragged by her hair, by whom was removed her garment, before kings and elders'. The importance of the stage effect of this announcement can hardly be exaggerated. III, 46, 1-4 दुरात्मन्—this is how भीम addresses दुःशासन who has come within his range द्रौपद्या केशानाम् अन्तरस्य च च आकर्षणम् एव महापातकम् + इन् (possessive), द्रौपदाकेशा महापातविन् is the form of the vocative singular मम स्मुखीनि मत्स्मुखीनिम् face to face with me, 'राधेयदुर्योधनसौवल्गमभृतय पाण्डवविद्वेषिण चापपाणव मानधना दृष्वन्तु भवत' is a piece that represents भद्र नारायण's conscious art where an attempt at alliteration is made with success.

(47) Construe येन नृपशुना पाञ्चालराजसमजा शिरोरुद्धे कृष्टा, येन राजा युष्मां [च] पुर अस्था परिधानम् अपि अपहृत, यस्य उर स्थलशोणितासव परितुम् अहं प्रतिज्ञातवान्, स अयं कौरव मद्भुजपञ्जर निपतित [यदि शक्य तर्हि युष्मां] खरक्ष्यताम्। (स दूर्लभिकीर्तितम्)

'The beast of a man (नृपशु -ना एव पशु) by whom the daughter of the Pāncāla king was dragged by her hair (शिरोरुद्धे कृष्टा), by whom even her garment (परिधान — परि + धा to put round or on all sides to wear) was removed (निपतितम् — lit had been snatched away) [and



that too] in the presence (पुर) of kings and elders (रथ गुरुणा) [च], the beverage (आमन् = मद्यम्) in the form of whose blood (शोणित) I have vowed (प्रतिज्ञातवान्-प्रति+ञा to declare proclaim so that all would know, प्रतिज्ञात is p p p from the root, 'वत्' is added with the purpose of making the 'passive' 'active' and वान् is nominative sing of the form in the masculine gender) to drink (पातुम्), — that descendant of Kuru (कौरव) is here fallen into the clutches (पञ्जरे lit 'in the cage') of my arms (मम भुजयो) [-if there are any on the Kaurava side who consider themselves equal to the task, let [the Kaurava] be protected.] All listen to this challenge of भीम, which was not in the least expected by them at the moment. III, 47, 2-3 Ironically (उत्पासन महिन यथा तथा) does अश्वत्थामन् utter every vocative O king of Amgas, o pupil of Jamadagnya (Parasurama), O you who indulge in ridiculing Droṇa, o you who [claim to] have protected the entire world with the strength of your arms. The stage-effect is heightened by each of the सम्बोधनसु अश्वत्थामन् recites कण's tall claim contained in III, 46 'my weapon can achieve everything, what my weapon can't achieve, none else's can' 'इत् तद्वासन्नतरम् एव सृष्टम् is a very happy phrase 'that has now become something which has come much too close (आमन्न-तरम्) to you' The best Marathi equivalent of this is 'घोशनेदान आतां जवळच आहे' Prove your might by saving दुःशासन from भीम III, 47, 5-6 कण accepts the challenge thrown out by the development. 'का शक्ति? — 'न काऽपि' is the evident reply दुःशासनस्य छायां न विभ्रामिदुम्।' — 'so much as to cross the shadow of दुःशासन [let alone causing any harm to him] — is idiomatic Sanskrit III, 47, 7-9 अश्वत्थामन् points out to दुर्योधन that without भीष्म and without द्रुप, the Kaurava army would be at the mercy of भीम and अर्जुन who would freely agitate (आलोडयन्तौ) it [like water in a हृद or सर] Neither कण nor any one else of his kind would be equal to the task of checking them. Self-reliance is therefore, the best course (स्वमेव) for दुर्योधन to adopt for protecting his brother, under the circumstances III, 47, 10-13 दुर्योधन like कण has overweening self-confidence. Even the phrases are identical. He too goes out to protect his brother. There is tumult behind the curtain III, 47, 14-17 The tumult was due to the havoc अर्जुन was playing with the कौरव army 'समम्' - simultaneously शरवर्षे by means of showers of arrows अश्वत्थामन् is excited to see this. His utterance

'मर्षं गपीत दुःशामनशोणित भामेन' shows that भीम has almost carried out one part of his vow अश्वत्थामान's उत्सृष्टदयता is once more brought out when he says 'I can't bear this calamity befalling दुःशामन, can't so much as see it' 'अनृतम् अनुमत नाम' - "indeed (नाम) falsehood is accepted (अनुमतम्, given assent to) by me'

(48) Construe सत्यात् अपि अनृते श्रेयं विशु म्वग, मे नरक अस्तु। भीमान् दुःशामनं त्रातु स्वजम् आयुधम् अत्यक्तम् । (पश्चात्पक्षम्)

"Falsehood is preferable (अथ -not 'dearer' or श्रेयं) to truth Fire upon (विशु) the heavenly world [which I would not be entitled to I know, because of my resorting to falsehood अनृतम्] Let hell be there to my lot (मे अस्तु) In order to protect दुःशामन from भीम the weapon though abandoned is [from my view point] not abandoned" Not-only does अश्वत्थामान् declare his preference of falsehood to truth, he wishes to pick up the weapon he had thrown off saying he would not use it on the battle ground though dear to him as long as दुर्योधन was in command (Vide stage-direction after III, 45 above), III, 48, 2-6 But just at this moment, from behind the curtain are heard words 'you have never before transgressed truth, do not transgress it now.' अश्वत्थामान् concludes that as is proved by the *dhruva* (non embodied अशरीरिणी) speech gods are altogether (सर्वथा-हित म् all ways) partial to the पाण्डवः He is very much pained at the turn events have taken ('कष्ट कष्टम्')

(49) Construe दुःशामनस्य रुधिरं पीयमाने अपि उदासितम् । दुर्योधनस्य किम् प्रयत्नं प्रियम् आहव [अह] कर्ता अस्मि । (पश्चात्पक्षम्)

'Even while दुःशामन's blood was being drunk an attitude of indifference was adopted by me (उदासितम् - 'मया' to be supplied) What other thing dear to (or liked by) दुर्योधन shall I do [now] in battle?' One thing दुर्योधन would have liked most I failed in doing, my I remained indifferent in regard to it What other service is there I can render to him? (Evidently none - the opportunity, not seized is lost for ever) III 49 1-2 अश्वत्थामान्'s *repentance* proves of his अनुमनस्कता By us a very ignoble sort of behaviour (अनायम्) - one doing no credit to a cultured person, - has been indulged in 'न आयम् अनायम् अनुदात्तम् or नीचानमदृशम् An आय or श्रेष्ठ person is thus defined वक्तव्यमाचरन्कम अचरन्चमनाचरन् । अश्वत्थामान् repents that he has done exactly the reverse (अकर्तव्यम् आचरित कृत्यं न आचरितम्) स्वम् अपि तावत् - 'you on your part (अपि) just' अश्वत्थामान् was prevented by

the अश्वत्थिनी बाहु to do anything on the battle-field that would be of use to दुर्योधन. His own प्रतिष्ठा i. e. अवस्थानन्द's own प्रतिष्ठा made not resorting to a weapon, as long as कर्ण was in command, incumbent on him. III, 49, 3-5 कृप agrees, sends his nephew to the camp. Both walk round and go out. Here the third act comes to a close.

To proceed to an analysis of the contents of the third act. It is evident that the act consists of three parts. Out of these the first is made up of the Praves'aka (p. 55 to p. 65). This is followed by the second part which can further be sub-divided into two sections - II (a) p. 66 to p. 73 (III, 12, 1), from III, 12, 2 commences the section II (b) which extends as far as p. 83 (III, 26, 7). From III, 26, 8 starts the third part of the act which comes to a close with the end of the act itself.

Regarding the first part it deserves to be noted that it serves its purpose - viz., that of a Praves'aka admirably well. As the curtain goes up there enters on the stage a *rākasi* with a hideous dress. She laughs hideously and is mightily pleased that circumstances are excessively in her favour. A thousand pitchers full of fat have been accumulated by her. She is incessantly drinking blood. There is the banquet where flesh of men killed [on the battle-field] is served as the main dish. The *rākasi* dances in glee and is only too eager to call her husband Rudhirapnya. From the conversation taking place between the two the following is gathered. (i) the demon who was extremely thirsty is mightily pleased to have slightly warm blood, quite fresh and the flesh about the heart of some royal sage served to him by his dear Vasagandhā. (ii) *Ghaṭotkaca* has been slain in the battle and Hirānba, *Ghaṭotkaca*'s mother in whose employ the *rākasi* happens to be, is much grieved. Somehow she is being consoled by Yajnaseni and Subhadrā who too were equally grieved on account of the slaughter of Abhimanyu. (iii) *Bhagadattā*, *Sindhurāja* (king of Sindhu), *Dru-pada*, *Bhūr'sravas*, *Somadatta* and *Bālīhika* have been slain as a result of which pitchers full of fat, jars full of blood and flesh have been stored in the house of the *rākasi*. The *rākasi*'s joy knows no limits. He embraces his wife and congratulates her on her excellent work as a housewife. Indeed this work of hers and the arrangement made by his mistress (*svāminī*)

Hidimbā have destroyed his poverty once and for all (iv) According to the arrangement of Hidimbā, the demon along with others of his class are to follow Bhīmasena closely as he would move on the battle-field. When Bhīmasena will drink the blood of Dus's'āsana in keeping with his vow, the demons are to enter into the body of Bhīmasena and drink that blood [of Dus's'āsana] As the demoness is expressing her gratification as her husband has been very well appointed, there is a tumult behind the curtain. The *vṛtta kathams'ā* has already been brought out. Now there is an idea of the *varṭamāna* that is given 'Here indeed is Drona being slain by Dhṛṣṭadyumna, after having dragged the former by his hair. Dhṛṣṭadyumna is using his sword for the purpose' The demoness proposes that the two of them - husband and wife - drink Droṇa's blood. But the demon who knows better informs her that a Brahmin's blood burns the throat while entering it. There is tumult again behind the curtain 'As'vatthāman, with sword taken out of its sheath, is coming in this very direction. Let us go away from hence lest he kills us out of anger against the son of Drupada.' The Praves'aka has thus indicated the *varṭayama'ā kathams'ā* viz., As'vatthāman's lamentation for his father with which the next section viz. II (a) of the third act is dealing.

After the Praves'aka is over, there appears on the stage Asvatthaman, with the sword drawn out. He is listening to a tumult the source of which it is difficult for him to guess. He next conjectures 'my father must have started an operation worthy of his position of being the supreme bow-wielder. He walks about and experiences an evil omen - the throbbing of his left eye. He is dismayed to find that the forces of Duryodhana have forgotten the good things done for them by their master and with their minds petty indeed are running away from the battle field. Even great warriors such as Karṇa etc are fleeing the battle field. In vain does he argue with the soldiers in the Kaurava army 'if running away from the battle-field ensured safety from death, running away would be meet, if, however, death were certain, where was the point in having their fair name tainted by fleeing?' Karṇa, Hṛpa, Hārdikya are assured by him 'so long as my father, bow in hand, bears the burden of the battle on his shoulders, there is no scope for apprehension or fear at all.' But at this very stage,

he hears some one saying behind the curtain 'where is your father even now?' As'vatthāman is shocked to hear the words and asks 'how did your tongue not have itself split into a thousand bits before you completed this raving of yours?' It is the charioteer of Droṇa himself who had uttered the sentence from behind the curtain. He enters on the stage and having thrown himself on As'vatthāman's feet craves for protection and reiterates 'where is your father even now?' As'vatthāman falls into a swoon to learn about the departure of his father to the other world. On regaining consciousness he laments the loss of his sire. He suspects that either Bhīma, or Arjuna or Govinda must have been responsible for the cessation of the life of Droṇa. The charioteer of Droṇa, however, tells him that neither of the three was the cause of the calamity. *It was when Droṇa threw away the weapon in his hand out of grief, that the enemy perpetrated the terrible deed.* As'vatthāman is very much surprised to learn that he was himself the cause of the grief as well as the casting off of his weapon on the part of Droṇa. Droṇa learnt that As'vatthāman was killed in the battle. Droṇa inquired of Yudhiṣṭhira who enjoyed reputation as one who ever told the truth and the latter said 'As'vatthāman is killed' loudly, adding 'an elephant [by that name]' in a low tone. Having heard what Yudhiṣṭhira said loudly, Droṇa cast off his weapons and shed tears simultaneously. As'vatthāman falls into a swoon again to learn that his affectionate father gave up his life for him, while he was himself alive even after the departure of his sire. How cruel was he and how undeserved the affection father had for him? The charioteer tries to bring As'vatthāman back to consciousness.

Just at this stage, Kṛpā enters on the stage, sighing with grief. This is section (b) of the second part of the third act. Kṛpā lies upon all who helplessly watched the seizure of Droṇa by his hair. He goes near As'vatthāman and tries to console him. As'vatthāman who recovers consciousness apostrophises Yudhiṣṭhira 'how did you give up through my ill luck, both your *satyavādītā* and *ajātāsātruta* all of a sudden?' On being told by the Sūta that his maternal uncle has arrived, As'vatthāman asks him with his eyes full of tears 'maternal uncle, where is that brave brother-in-law of yours

with whom you went to the battle - field to-day?' Kṛpa tries his utmost to console As'vatthaman who has learnt what had to be learnt [sooner or later] He points out to As'vatthaman that his resolve to follow his father in death is wrong For, *sons must need, follow their father in both the worlds.* As'vatthāman pleads that the unbearable nature of his grief did not permit him to live a moment longer He sees no point in holding his weapon in his hand any longer As he is about to throw it away from behind the curtain are heard words giving him to know that Dhṛtadyumna was returning to his camp after having placed his hand on Drona's head and perpetrated a murderous act. His question 'did Dhṛtadyumna do so?' is answered by Kṛpa with the words 'so do people say' As'vatthaman is so deeply affected to learn this that he says 'the enemy has planted his foot on my head, not his hand on my father's head.' He asks Dhṛtadyumna whom he imagines being there in front of himself 'when you acted in this ignoble way, were you not put in mind of As'vatthāman, the wind on the occasion of the universal destruction in respect of the cotton in the form of the forces of Pandavas and Pancālas?' He then resolves to give away all those who have been responsible either directly or indirectly for his father's death — including Bhīma, Arjuna and Kṛṇa — as an offering to the quarters. His father's charioteer leaves with the purpose of bringing the chariot that would be of use while fighting Kṛpa tells As'vatthaman that he alone i. e. As'vatthaman alone can counteract the enemy but that before he proceeded to do so it was better he (As'vatthāman) was appointed commander in chief of the Kaurava forces Both Kṛpa and As'vatthāman think that Duryodhana must be only waiting for As'vatthāman. The latter who is guileless says he would console Duryodhana by volunteering to act as the commander in chief of the army'

On As'vatthaman and Kṛpa having started to meet Duryodhana the second section i. e. (b) of the second part of the third act comes to a close With the appearance of Karna and Duryodhana on the stage, there commences the third and the last part of the act, Duryodhana and Karna are holding a conversation regarding the way that Drona threw away his weapon Duryodhana's conjecture is that a Brāhmaṇa, soft of heart that he was, Drona threw away his weapon, on

learning that his son was killed and having his mind rendered blind through grief. Karna's construction is different. 'On As'vatthāman's having been no more, Drona had no interest in fighting. He wanted to have his son installed to the throne, to have made him *the sovereign ruler*. All his hopes having been nipped in the bud, he did not mind being treated in that way by the enemy. He deliberately ignored the slaughter of principal warriors on our side. Drupada knew Drona's mind right from their childhood and wisely did not allow him even so much as to stay in his kingdom. And again, o king, this is not just *my* construction on Drona's behaviour. Others too do not think otherwise.' Duryodhana is convinced about Karna's interpretation of Drona's conduct and says that the fact that Drona did not protect the king of Sindhus from Arjuna, even after having granted him freedom from fear, is a clear indication of the truth of this construction. On Kṛpa and As'vatthāman appearing before him and declaring his victory, Duryodhana gets down from his seat, salutes Kṛpa and inviting As'vatthāman to approach him, embraces him and makes him sit by his side.

As As'vatthāman is shedding tears, Karna tells him not to be very much under the sway of grief. Duryodhana tells As'vatthāman to imagine how full of grief he (Duryodhana) is as the grief can not be described in words. To As'vatthāman's observation 'how would others having sons expect anything from the latter, — in view of the fact that father was insulted even while I was alive?' Karna's answer is 'what could be done here, when he himself threw away his weapon and allowed his body to be insulted in that way [by the enemy]?' As'vatthāman declares his vow to emulate Paras'urama and punish the Kṣatriyas responsible for Drona's death. Kṛpa seizes the opportunity of requesting Duryodhana to appoint As'vatthāman as the commander-in-chief. Duryodhana says the proposal was quite proper — but the office was already promised to Amigaraja. Kṛpa tries to argue by pointing out that not to appoint As'vatthāman would cause him grief. As'vatthāman too adds naively there was no use thinking even at this stage what was proper and what improper. 'I shall bring this talk of war to an end to-day. I shall see that there is no Kes'ava and no Pāṇḍava remaining alive on the surface of the earth.' Karna laughs loudly and observes 'this is easier said than done—besides, *many*

in the Kaurava army are capable of achieving this.' As'vatthāman explains he did not mean to insult others — what he said he said under the sway of grief. Karna's reply is bitter 'One who is full of grief should shed tears, one who is angry should descend on the battle field, weapon in hand, *but not indulge in raving like this, O fool*' This is enough to make As'vatthāman lose his temper. He returns the compliment 'O fool' with a volley of terms of abuse and asks pointedly 'Is *my weapon, void of prowess like yours?* Have I run away, like you, from the battle-field? Have I been born in the family of charioteers expert in singing eulogies in honour of royal dynasties?' Karna does not take this lying low 'I did not abandon my weapon, powerful or powerless, like your father, afraid of Pancala. Again dependent on luck is birth in a family. *But dependent on me is manliness*' As'vatthāman cannot bear the insult inflicted by Karna on Drona and he addresses him as 'O coward'. Karna heartily laughs at As'vatthāman and says ironically 'thus I am a coward — I have doubts, however, as to what you would do, recalling your father, with heroism as his sole essence!' 'O fool!' he further asks 'do weaponless persons not resist the enemy that *by your father, as by a woman, indifference was shown even when his head was being cut off?*' As'vatthāman's patience was tried. Here I plant my left foot on your head remove it if you can, saying so, he rose to act accordingly. It was a job for Kṛpa and Duryodhana to stop As'vatthāman and Karna from fighting. Karna said 'by birth you are immune from slaughter — but here you will see your foot cut off by my weapon'. As'vatthāman cuts off his sacred thread and challenges Karna either to fight or surrender. Kṛpa tries to curb As'vatthāman, and Duryodhana does his best with the purpose of checking Karna. As'vatthāman puts Karna in the category of Dhṛtadyumna as he censured Droṇa. Karna does not like boasting persons to be encouraged. As'vatthāman declares his vow to render the earth void of Karna and Arjuna. Karna wishes to strike at As'vatthāman. The latter is told by Kṛpa that that was no time to oppose the commander in chief of their own army. 'Then I shall throw away my weapon and not use it till this one is the chief of the army' declares As'vatthāman, who throws away his weapon. Karna pounces on this



opportunity and taunts As'vatthaman 'quite worthy is this casting off of your weapon of the tradition of your family' As'vatthaman says 'weapons of persons like you, though held in hand, are as good as thrown away as they are useless'

Just at this juncture, from behind the curtain are words of Bhīmasena heard challenging Dus's'asana and then others from the Kaurava army 'here is this human beast already in my clutches-let him be protected by any body who thinks himself competent for the job.' As'vatthāman ironically asks Karna to protect Dus's'asana from Bhīma and tells Duryodhana to act personally for the safety of his brother. Both Karta and Duryodhana go out. As'vatthāman is very much agitated to see Bhīma drink the blood [almost] of Dus's'asana. He wishes to take up his weapon again but is prevented by a divine speech not to violate his vow. As'vatthaman is plunged in sorrow that through his anger against Karna, he acted very ignobly indeed. He requests his maternal uncle to be by the side of King Duryodhana and is asked by Kṛpa to go back to the camp. On Kṛpa and As'vatthaman's going out the curtain is dropped.

## Act IV

IV, 0, 2 Duryodhana is unconscious (वृष्टि) due to a stroke (पथर) he has received. The charoteer is carrying him, lying (स्य lit. remaining) in the chariot, evidently for safety or with the purpose that he may not be wounded further. The charoteer is *naturally* in a state of confusion and walks about thus agitated (उन्मत्तेन सहितं यथा तथा स्तम्भनम्) IV, 0, 4-6 बाहो वर तस्य अवध [lit. besmearing, metaphorically pride] तेन प्रदहित (p. p. of the causal of प्र + वृत् to begin, caused to be begun) महान्जनर. एव इह (intense desire, longing, lit. longing during pregnancy) वै ते—vocative plural from this is 'बाहुवल् दोहदा' कौरवाणां पशुपान् तेन पनेहृत (turned into a stake, staked) प्राणा एव द्रविण (धन) तस्य हृत्स्य वै ते—कृपापान् बहुवचन is 'कौरवपशुपान् मन्वया', both these compounds are adjectives qualifying 'नाम्नय (o lords of men)'. निहत दुःशासन तस्य पीतस्य अवधे (अवध-वृत्तम्) शोभित (सधिर) तेन सहित (caused to bathe) अत एव बीजन्त. वेदः यन्म मः तद्दुःश कृशर. (भीमसुत इत्ययं) तस्य दर्शनात् कृशस्य तल परिम्बलन्ति (sipping) महारानि (weapons) येषां तानि निहतदुःशान् स्तम्भनप्रदानि-बहुवचि. The compound is an adjective qualifying बहानि (forces) IV, 0, 7 11 पथर-वदते च

चारै (by chowries) चुम्बिता कनककमण्डलव (golden pots) यस्य तेन बहु-  
 qualifying 'रथेन' शिखरे (at the top) अवबध्दा या वैचयन्ती (banner) तथा  
 युचिते तेन । इत्ता च ते गजा वाजिन (horses) नरा च तेषा कलेवरणा (प्रेतानां  
 शवाना वा ) सङ्ग तस्य समद (confused mass) तेन विद्यम (समराङ्गण) तत्र उध्दात  
 (jolting) तेन वृत्त कलकल (रव) याभि तादृशा किङ्किण्य (small bells) तासां  
 जाल (lit net work, here 'a number of') तदेव माला यस्य [ इति माली ] तेन  
 हलनवाजि जालमालिना रथेन । शराणां बाणाना वष (shower) तेन स्तम्भित  
 (stopped obstructed) परस्य शत्रो चक्रस्य सैन्यस्य पराक्रमस्य प्रसर येन स — बहु-  
 qualifying रूप As रूप is following the king of Amgas 'there is supp  
 ort (भवलम्बनम्) lit something to hang by that has arisen (जात)  
 for our armies' IV 0 12-16 कौरवाणा चमू सेना तस्या भग योधा (सम्बोधन)  
 निहत च असौ दु शासन च तस्य पीवर (plump, well developed) उर स्थल तस्मिन्  
 क्षत (would) तस्माद्जात आसन्न (मद्यम्) [अथवा तस्मात् क्षतजम् (blood) एव  
 आसन्न ] तस्य पान तेन मद तेन उध्दात qualifies भीमसेन रथेन गच्छतीति (भस्मामी  
 moving with impetuosity, स्तोक (only a little) यथा तथा अवशिष्ट (remain  
 ning) प्रतिष्ठा या (प्रतिष्ठा एव वा) महोत्सव यस्य स । पाशेषु — धृथाया पुत्रेषु—मध्यम  
 [ as नकुल and सहदेव were the sons of माद्री ] The phrase 'स्तोकावशिष्ट  
 प्रतिष्ठामहोत्सव' is important and it brings out that a good deal of the  
 plot of the play (बस्तु) has already been unfolded a little remains  
 (viz., the part connected with the pulverising of दुर्योधन sth ghs)

(1) Construe मानधनस्य कामुकभृत राज्ञ दुर्योधनस्य अग्रत तथा च कुस्वाध-  
 वस्य कणस्य शल्यस्य च प्रत्यक्ष जीवत एव तस्य पाण्डववधूक्शाम्बराकर्पिण तीक्ष्ण-  
 कलेधुष्णात् वक्षस कोण मद्यम् अद्य मया पीतम् । (शार्दूलविकीडितम्).

[ Right ] before or in the presence of (अग्रत) Duryodhana who  
 regards pride as his wealth (मान एव धन यस्य स - तस्य) who holds  
 (विभर्ति इति भूय holder, कामुक. धनु ) a bow in his hand who is His  
 Majesty (राज्ञ), and also before the eyes (अङ्गो मति, प्रत्यक्षम्) of Karṇa  
 and Salya, either of whom is a friend (relative बान्धव) of Kurus (i. e.  
 Kauravas) [ or before the eyes of Kauravas relatives of Karṇa  
 and of Salya ] by me has been drunk to-day slightly warm (कोण)  
 blood (असृक्न) from the chest (वक्षस) broken open (धुष्णात्-धुष्ट p p p  
 धुष्ण lit. pounded down) by my sharp (तीक्ष्ण) nails (कर-ज lit. growing  
 on the hand) of that (तस्य only too well known or familiar) one who  
 dragged (आकर्पिण) the hair and the garment of the bride of the Pān  
 davas even while he is [ yet ] alive (जीवत एव) \* It is evident that  
 the adjectives कामुकभृत मानधनस्य etc are significant In the presence of  
 king दुर्योधन whose pride is his wealth who holds a weapon, I have

drunk Dus's 'āsana's blood The verse, therefore, is an instance of the परिहर अङ्कहार. The idea intended to be brought out is that दुर्योधन's pride has been put an end to, that his bow has not been able to save Dus's 'āsana.

IV, 1-2 The charioteer of दुर्योधन is full of apprehension (मभयम्) to learn that भीमसेन is there quite close by (भारत एव) कौरवराजपुत्रा एव महत्तमम् is a रूपक giving rise to another viz मारुति (son of wind i. e. भीमसेन) is identical with the portentous wind (उत्पातमास्त) to the forest IV, 2-11 अनुपल आचरिष्यति He is full of concern for his master and afraid that the 'ignoble (अमार्ग) Bhimasena would act in an ignoble manner, a savage manner (अनायम् आचरिष्यति) towards दुर्योधन [as भीमसेन had already acted towards दृष्टासन] He, (यत्) therefore, decides to take the chariot away Having walked round he eyes a banian tree {-यथा-} 1st one growing downwards, one with branches going in the direction of the soil, into it. वट सरस्या (in the lake) पानि सरोवानि कपटानि तर्षा विडोडनं (unsteadiness shaking) तन सुरभि (fragrant) शीतल च मातरिश्वा (वायु इत्यथ — मातरि श्वामिति one that breathes & moves in the sky) वेन उन्नाहितानि सान्द्राणि (thick) किमल्लयानि (sprouts, tender leaves) यस्य स — बहु० विश्राम is wrong for विश्रम — rest but sanctioned by रुदि which is ज्ञान्याद् रत्नवती Bhatta Nārāyana is in good company in using what strictly is a wrong form from the point of view of grammar For, even poets of the eminence of Kālidāsa use the word विश्राम (instead of विश्रम) as in 'विश्राम रुभतामिदं च त्रिभिरुत्थावन्मस्मदनु !'. Following the चन्द्रव्याकरण which gives the option of वृद्धि of 'म' into 'थ' or regarding 'श्रम' by 'स्वार्थ म्' to give श्राम (like मत् एव प्राक्) are attempts of the nature of स्थितस्य गतिश्चिन्तनीया' न यान्तिन ताडहन्तेन by a fan (ताडहन्) not begged or asked for, 1. ० by a fan provided by nature हरिचन्दनस्य छट्या इव शीतलन हरिचन्द्रच्छादीनलन—By one which is as cool as a mass or paste of Haricandana (a variety of sandal). दशाथा परिणाम a total change (परिणाम from परि + नम् to bend altogether, to change fully) in the condition तस्य वायेन गत क्लम (fatigue) यस्य स गतकलम — बहु० तुल क्तु यस्य with the banner or flag cut off Consequently the chariot (रथ) would enter shade without being obstructed or impeded (न निवारित, अनिवारित 'not warded off'). The stage direction प्रवेशे रूपयित्वा evidently means रथस्य उचिताया विश्रामधूमौ प्रवेशे रूपयित्वा— 1. e. by showing by means of acting (or by postulating) the entrance of the chariot into the region fit for being

used as a resting place. The charioteer is disappointed to learn that there is no one from among the servants there ( न कश्चिद् अत्र परिजन ) In the very next sentence he states how it is but natural on their part to have gone back to the camp itself on account of indeed ( नूनं ) (a) the fear of भीमसेन ( शूकोदर ) 'of that type' ( तथाविध-1. e extremely awe-inspiring ) and (b) the apprehension ( त्रास = भयम् ) of our master reduced to this plight. एतद्विषय is euphemistic for 'भनुपलब्धसङ्घस्य' The charioteer is deeply affected by the turn events have taken ( कष्टं भो कष्टम् )

(2) Construe पावति अभय दत्त्वा अपि द्रोणेन सिन्धुराज न संरक्षित, हरिणे इव अस्मिन् दुःशासने भीमसेनेन क्रूर कर्म कृतम्। अरीणां दुःसाध्याम् अपि प्रतिज्ञां लघुम् इव समरे पूरयित्वा कुरुकुलविमुखं देवम् एतावता अपि अहं सकामं न मन्ये। ( सङ्घरा )

Drona assured Sindhuraja that he would see to it that there would be no danger from अर्जुन to which he (king of Sindhu) would be exposed. And yet Drona failed to protect him ( न संरक्षित 'was not well protected ) By भीमसेन a cruel ( क्रूर ) act ( कर्म ) viz. killing has been perpetrated ( कृतम् ) towards this दुःशासन comparable to a deer ( हरिणे इव ) Of course by implication भीमसेन is like a tiger notorious for the cruelty ( with which innocent deer are made short work of by the blood - thirsty wild animal — obviously the सूत has visualised भीम drinking दुःशासन's blood looking like a tiger killing a deer and drinking its blood ) That दुर्योधन's सूत regards दुःशासन as ( हरिणे इव ) similar to a deer is more a proof of his स्वामिभक्ति or devotion to his master दुर्योधन than of anything else The vow ( प्रतिज्ञा ) of the enemies ( अरीणां=वाण्डवानां generally, of भीमसेन in particular ), though difficult of accomplishment ( दुःसाध्या अपि ) has been fulfilled by fate ( देव ) averse to the family of कुरु [ 1. e to धृतराष्ट्र's sons here ] कुरो कुलाय - विगते मुख यस्य सत् - कुरुकुलविमुख-तत्पुरुष ( देवम् ) Fate has fulfilled it so easily as to make one think it were a light affair ( लघुम् इव ) What is worse is that fate is not सकामम्, 1. e कामेन सङ्घिते or पूर्णमनोरथम् yet-even with this much ( एतावता अपि ) The सूत expresses his apprehension that the worst is to follow कुरुकुलविमुख that it is, it would have its desire fulfilled only after the entire family is destroyed IV, 2, 1 The सूत waited long enough and yet His Majesty Duryodhana did not recover his consciousness अद्यापि = अधुना अपि, एतावता कालेनापि साप्रतम् अपि He heaves a sigh ( निश्वास ), apprehensive of the fate in store for दुर्योधन

(3) Construe: मद्वलितकरेणुभञ्जमाने [ नत एव ] प्रवृत्कशालशेषं विदिने इव हसकलकुमारके अस्मिन् कुले त्वम् अपि विधे. कटाक्षैः अवलोकितः [ भवि ]। (पुत्रिणाम्)।

Even you (त्वम् अपि) have been looked at (अवलोकित) with his side glances (कटाक्षैः) by Destiny (विधि) in this family with all princes (or young lads कुमाराः) in it [already] killed (हत), - as in a forest (विस्ति इव), with only a *S'āla* tree remaining manifest (प्रवृत्) up it, being devastated (भञ्जमाने - loc. sing. of the present participle passive from भञ्ज्) by an elephant करेणु seized (कलित) with intoxication (मद). It is quite clear that भीमसेन is in the eyes of the मत्त like an intoxicated elephant and दुर्योधन is like the sole *S'āla* tree remaining in the family which is like a forest, - every prince from among दुःशासन and other brothers of दुर्योधन being like so many trees that are being broken to bits (भञ्जमान). करेणु f. signifies a female elephant but in this context the word is masculine and stands for 'an elephant in general' विधे-कटाक्षैः अवलोकितः। ('have your days numbered') is euphemistic for your end is in sight. The लकार in the verse is उपमा as indicated by 'विदिने इव' IV, 3, The मत्त apostrophises the accursed fate unfavourable to the 'Kurukula.'

(4) Construe: अक्षतस्य गदापाणे मशयम् अनासृदस्य भीमसेनस्य एषा अपि प्रतिज्ञा त्वया पूर्यते। (अनुष्टुप्)

Even this vow (एषा अपि प्रतिज्ञा) [viz., killing दुर्योधन in a mace fight, - having pulverised his thigh with the mace in his hand -] of the enemy who is not wounded (अ - क्षत), who has his mace in his hand (गदा पाणौ यस्य स, तस्य) and who has not [even so much as] mounted (अनासृद) on any doubt (संशयम्) i. e. who is not in the least exposed to any danger, is being fulfilled (पूर्यते third person sing. passive of पू) by you (त्वया)। The propriety of एषा अपि is this that the other प्रतिज्ञा viz., of drinking the blood from दुःशासन's chest has already been fulfilled.

IV, 1 It is an irony that दुर्योधन who is recovering his consciousness slowly (शने), knows nothing about दुःशासन's slaughter at the hands of भीम and the Kuru chief, as is his wont indulges in a boast that while he is alive, how can the accursed वृकोदर fulfil his vow. He also assures his dear brother दुःशासन that he need not be afraid. IV, 4, 4-5 दुर्योधन learns from his charioteer, that his horses (वाहाः) are in capable of carrying his chariot [to the desired destination - viz. the place where

there was दु शासन ] The स्वगतम् put into the mouth of the charioteer 'मनोरथे च ।' is altogether artificial and out of place to put things very mildly Bhaṭṭa Nārāyaṇa seems to have been carried away by what he wrongly regarded as a device securing literary effect The सूत has been delineated so as to impress people as one who is full of devotion to दुर्योधन and that he should say, though it be a स्वगत, 'मनोरथे च' seems to be very strange The सूत ought to be in no mood for such a literary effect Once in a while, Bhaṭṭa Nārāyaṇa seems to have been nodding IV, 4 6-9 दुर्योधन does not think it proper to wait for a chariot भरातीनां शत्रूणां विगर्दे (crowd) तेन संघट्टे (collision) तत्र सवार ईर्ष्ये यस्य (even भराति संघट्टसचार would have been enough - ताच्छीतये गिति however seems to have been regarded as bringing out the sense unmistakably) केवल (यथा तथा सवारी) is used adverbially

(5) Construe असौ उदायुध पाप मे प्रवृत्तिदुर्लभितय बाहस्य समक्षे पाप व्यवस्यति । अस्मिन् व्यवसायिन मां किं निवारयसि । [ ते ] क्रोध न नाम [ न ] करणा, न च ते लज्जा अस्ति । (वमन्ततिलका)

That sinful wretch (पाप) : e. भीमसेन with his weapon lifted up (उदायुधम् उदायुध यस्य स - उदायुध) is doing (व्यवस्यति) : e. will do what is evil in respect of (पापे— : e. will kill) my boy (बाल) who is by nature (प्रवृत्त्या) too much fondled (दुर्लभित) Why do you ward me off - me who am determined in respect of this (अस्मिन्) [ being put a stop to ]? Are you devoid of anger (against भीमसेन)? Have you no compassion (करणा for दुःशमन)? Are you not ashamed (न ते लज्जा अस्ति) [ of preventing me from saving my dear younger brother ]? IV 5, 1-2 The सूत makes explicit what was implicit in 'अक्षुमा रथमुदोदुम् । IV, 4 4 above. IV 5, 3-5 दुर्योधन's affection for his brother makes him fall on the ground suddenly, मन आक्षुया विरोधिता पाण्डवा वै - तत्त्वमुद्यौ भरातीनां कुलम् एव गतामा घटा (समूह) तत्र मृगेन्द्र मिर is an instance of परंपरितरूपक. The loving elder brother falls into a swoon Not without efforts on the part of his charioteer does he regain consciousness

(6) Construe बुवायजेन मया ललित अग्निं ह्ये वयेऽहम् उपभोगसुखेन न एव युक्त । [ हे ] वास, अस्या तव विपत्ते तु अहं हेतु, वत् नमिनर्ध कारितः अग्नि न च रक्षित अग्नि । (वमन्ततिलका)

'I am your elder brother (अग्ने वायते इति अग्र्य) in vain (वया) You were, no doubt fondled by me (ललितः) Yet (अग्नि) you were not permitted (युक्तः) to enjoy pleasure (उपभोगसुख) to your ha

art's content (वर्षेष्टम्-रष्टम् अनत्रिंशच्च यथा तथा). Dear brother ( वत्स ), of this disaster ( भस्माः विपत्तेः ) that has befallen you [ lit. of yours त्व ], however ( तु ), I am the cause ( हेतुः ). For ( च्च ), you were caused to act immodestly ( न विनये lit. 'absence of discipline' by me, but *not protected* ) Duryodhana is overwhelmed with grief. He falls down again. In his mood of the moment, he holds the charioteer responsible for obviously what he ( मत् ) has *not* done.

(7) Construe : भावानुवर्तिना वाजेन [ अन स्व ] कृत रक्षणमेव भ्रात्रा दुःशामनेन उपहारेण ब्रह्म रक्षितः । ( पश्चात्कृतम् )

'I have been protected with the offering ( उपहार ) of my brother दुःशामन — a young lad ( बाल ) ever carrying out my order ( आज्ञान् अनुवर्ति रति आज्ञानुवर्ती तेन ) and hence worthy of always being protected by me'. दुःशामन feels *he* has been protected by the charioteer *at the expense* of his younger brother दुःशामन. IV, 7, 1-2 The charioteer explains that he was *constrained* to take दुःशामन's chariot away to a safe place as great warriors on the enemy's side worked a havoc with their weapons — arrows ( शरः ), javelins ( तीक्ष्ण, - रणि ), spears ( शूलन. ) and darts ( प्रामा— lit. those to be thrown )—and as His Majesty had lost consciousness निगता चेष्टा व्यापारः दम्भान् मः निक्षेष्टः lit. means not-active i. e. 'one in a swoon' in the present context. IV, 7, 3 विह्वलम्—विह्वल रूपं यस्य च्च lit. something deformed, Ugh, metaphorically, improper.

(8) Construe : [ यत् ] तस्य एव मे अनुवर्तिष पाण्डवपशोः गदा-निहते भ्रात्रे. न विबोधितः भस्मि यद् वा ताम् एव शौःशामनीं मघिरात्रेणयाम् [ अहम् ] भाशु न अधिनयितः [ अस्मि ] । ( वदन्निच्छन् )

'[ Very improperly did you act, o charioteer ] in that I was not brought back to consciousness ( न विबोधित. अग्नि ) by the bruises ( शौःशौः ) made ( कृते ) by the thunderbolt-like ( अग्नि इव ) mace ( गदा ) of that very beast ( पशु ) of a Pandava, the enemy ( द्विद्रु म. ) of my younger brother ( अनुव ) — or ( वा ) is that ( यद् ) I was not quickly ( भाशु ) made to lie ( न अधिनयित अग्नि where अधिनयित is ppp of the causal from अधि + शी ) on that same bed ( गद्याम् ), of दुःशामन [ my younger brother ], wet ( भाशुम् ) with blood ( रधिरे ) or that Bhīmasena was not caused to do so " दुःशामनस्य इवम शौःशामनी ताम् शौःशामनीम् । According to 'अधिशी-श्यामा कर्मे' the accusative of श्यामा ( श्याम् ) has been used with अधिनयित-. In the absence of the preposition अधि, the construction

would be शय्यायां (locative singular) शयित ' IV, 8, दुर्योधन is so much afflicted that to him death is welcome

(9) Line 1 Construe. अपि नाम मृत्यु भवेत् वृकोदर नहन्ता च ।

' Oh how I wish that death did take me away - but (च) that भीम was not the killer The वृत् expresses the pious wish that evil be allayed

(9) Line 2 Construe घातिताशेषबन्धो मे किं राज्येन [किं] जयेन वा ।

(पथ्यावक्त्रम्)

What use is either kingdom or victory to me with all my brothers *caused* to have been killed (घातिता अशेषा बन्धव यस्य स) ? In a penitent mood दुर्योधन holds himself responsible for the slaughter of all his brothers at the hands of the enemy घातित-p p p. of the causal from इन् to kill

IV, 9, 1 Then enters सुन्दरक with wounds (प्रहारै सहित) on his body, who wants to know where His Majesty दुर्योधन can be found IV 9, 33-60 34 निरूप्य - having observed closely 35 मन्त्र lit to think later *speak*. बद्धपरिकर वै ते बद्धपरिकरा those who have *girded* up their loins 36-38 घन च तद् सज्जाहस्य (of the armour) जाल तेन दुर्भेदानि (difficult to break) मुखानि (points) येषां तानि कङ्कबदनानि (pincers) The persons were engrossed in extracting arrowheads (शल्यानि) from the heart of their masters struck very hard and thus wounded 40-41 Another group of persons began weeping all the more (अधिकारम्) to have seen सुन्दरक 41-43 A very pathetic scene (अतिकरुणम्) A young warrior is dead. His mother along with his bride have put on red garments (रक्त वशुक) and having put on all the ornaments is following her dear son in death सुन्दरक praises the hero's mother and congratulating her on her extreme affection for her son expresses the hope that in another life at least (अपि), the lady would have her son hale and hearty (न निहत पुत्र यस्या सा अनिहतपुत्रका) 45-47 बहुनि प्रहारै निहता वाया यस्य न कृता व्रणवधा यस्य स - ४० qualifying योधसमूह a group of warriors. \*यापाहित has been put to death 48 व्यसनमनुभवन् experiencing difficulty भागशेष भाग = luck fate भागशेषस्य देवस्य विषमशीलता - विषम शील यस्य तद्, तस्य भाव - तदा भागशेषविषमशीलताया । परित् भाकुल\* पर्दानुल perturbed on all sides, extremely perturbed 50 Death on all round makes sundaraka criticise lit censure (उपाह्वये I shall blame) fate. 51-53 अक्षौहिणीतां नाथ etc are significant epithets - the eldest of *hundreds* i brothers *master of a circle of kings* (भर्ता राजचक्रस्य), the one



(एक) lord of the entire circle of the earth - he too is being searched for! O the cruelty of wanton fate! Even while being searched for (अनिश्चयमात्रेण अपि) it is not possible to ascertain where His Majesty is and the search thus proves to be futile! 54-57 सुन्दरक thinks and heaves a sigh. He is convinced that *there is no point in finding fault with fate* (अथवा किम् उपात्तमे ।) What has happened is only the *natural fruit of the tree in the form of the lac-house* [where पाण्डवः were sought to be burnt by दुर्वोधन, दुःशासन etc.] and the gambling [to which युधिष्ठिर was invited] निर्मूलक (fiscuted) विदुरस्य वचनम् एव बीजं (seed) यस्य स तस्य । अवधीरित (disregarded) पितामहस्य (भीष्मस्य) इति उपदेश (good counsel) एव भङ्गुर (sprout) यस्य । शत्रुने प्रोसाहनादीनि एव विशेषेण मूलानि (roots) यस्य । जतुगृहं पूतं च तयो समाहारं चतुर्गृहसूतम् एव विशाली [विशिष्टा शापा भस्य वृद्ध] । मभूत् चिरवालात् (since long) सवधं वैरम् (enmity) एव आञ्जलि (basin) यस्य स तस्य [विशालिन] । पाञ्जाल्या कर्णानां ग्रहण (seizure later dragging) एव तुमुग यस्य तस्य [विशालिन] is a समस्तवस्तु विषय रूपक or an elaborate metaphor with all its details duly set forth मन्त्र defines this as 'समस्तवस्तुविषय औत्ता (directly mentioned) आरोपिता यदा' Here the आरोपितः are all mentioned as shown in the preceding lines 57-60 Casting his glance elsewhere - in another direction - (अन्वत्), सुन्दरक spots out what he infers is His Majesty's chariot, विविधानां (diverse) रत्नानां (precious stones) प्रभवा (lustre) मन्त्रित्वा (blended) च ते स्यस्य किरणा (rays) तेभ्य प्रकृत्य शकस्य (रत्नस्य) चाशाना सहस्र (a thousand rain-bows) तेन संपूरितानि (filled) दशदिशाना मुखानि (openings) येन स -- बहु० adjective qualifying एष यद् एष इत्येते तदहं तत्कथानि as the chariot is seen I infer विश्रामोद्देशेन - विश्रामस्थलेन प्राकृत (ord nary, 'half penny two penny' to put it colloquially) च असी पुरुष च न श्लाघनीया (not praiseworthy = unbecoming, ill suited) भूमि, तस्याम् । अविरट् तिष्ठति - remains seated (तिष्ठति = remains) Sundaraka's feeling of co-miseration is changed into his conviction that this is only meet - this is the fruit of the flower in the form the seizure of Draupadi's hair' 64-65 On सुन्दरके's having declared दुर्वोधन's victory दुर्वोधन be comes aware of the former's arrival. It is remarkable that the first query he makes pertains to the safety (कुशल) of Karna (कर्णराज) 66-69 सुन्दरके answers Karna is safe so far as the physical aspect of his being is concerned. पुर दहन्तीति धीरेण horses सुन्दरके's 'न मय एव । मस्य मनोरथ अपि ।' as as much objectionable as the घट's play of a similar nature at IV 4, 4-5 बहु नारायण seems to have taken

a fancy for this play on the word २५७० अविस्थानि (not clear) कथितानि (= कथनानि, नपुंसके भावे क्त.) तै । ७३-७६ आद्येपेन सहितं यथा तथा सादोप्य 'proudly' Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty' He begins narrating what happened on the battle-field Not being sure whether दुर्योधन has learnt about the slaughter of दुर्योधन he half utters what he wants to say कुमारदुःशासनवध- and shows by means of acting - [ i. e. the person playing सुन्दरक's role does this - ] that he has a doubt (or fear) whether he should proceed ७८ The charioteer runs to his succour 'By fate this has [already] been told' दुर्योधन also says 'this has been heard by us ८३ सुन्दरक did not expect this as is brought out by his 'कथं इव न ।' वनेन अमघं अयं सन्नात इति-अमर्षितं enraged at the slaughter दुटिलया भ्रुकुण्डं भङ्गं (knitting of the curved eye-brow) तेन भीषणं कलाटपट्टं (broad forehead) यस्य तन । न विश्रान्तो मवान् माक्ष च यथा तथा निक्षिप्तं शरान्ता धाराणा वष (a volley, shower) येन स— one who discharged a volley of streams of arrows in a way so that the fixing up (सथान-on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यम पाण्डव here refers to भीम who is the middle-most of the three sons of Kuntī and Pāndu This is a loose use of the term but the context makes what the author wants to convey clear ९०-९२ पदाति foot-soldier समुद्र-भूतं च अमो धूले निकरं (heap) च तेन । पयस्ता ता ता (many) यत्राना घटा तासां सघातं (confused mass, close impact) यस्मिन् म अन्धकारं (darkness) तेन । अन्धकारेण अन्धीकृतमुभयबलम्' the two armies were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्योधन with So is the description in the next phrase न एतदु गणतल लक्ष्यते । ९५-९६ इरम् आट्ट वनुष गुण तस्य आच्छादनं (letting off of 'संछेपे' in Marathi) तेन टङ्कारं (twang sound) तेन [गर्जितप्रख्य-लक्षणेण इति शायते] । This last is a fancy it appeared

(adjective qualifying समरदुर्दिनम्) - व० 107 - 112 धनञ्जयेन धाविवः तम् उद्रेक्षं स्ववरः- 'By Arjuna the best of his chariot was caused to be quickly taken to that place' are the main words in the sentence. धनञ्जय did so as he had apprehension (शङ्का अस्य अग्नि इति शङ्की तेन शङ्किन्ना) that his elder brother would have to suffer humiliation (परिभवः) [at the hands of Karna]. वज्रस्य निर्वोतः (stroke) तेन निर्गोषः (crash) स इव विषम रमित (cry) यस्य स च अग्नौ भवत्यस्य (flag) अग्रे (top) स्थित, महान् वानरः यस्य - बहु० qualifying स्ववरः. तुरज्जानो मवाहन - मग्नम् वाहन (proper direction) - तस्मिन् व्यावृत्तः वामुदे- वाय शोहेन चक्रेण अग्निना (by a sword) गदया च लाम्बिता. चलारः वाहवः इण्डा. इव तेः दुःखेन दर्शनेन यस्य मः- स्ववरः । आपूरितौ (filled with air) पाञ्चजन्यः (name of कृष्ण's conch) देवदत्तः (name of अर्जुन's conch) च तयो तारस्य (loud) रस्ति- तस्य (blast) प्रतिवेण भरितानि दशदिशानां गुफानां कुहराणि (caverns, hollows) तेन स - व० adjective qualifying स्ववरः. 117-119 रत्नमुक्त शीर्षक (helmet) was विगलितम् । ० displaced and it had to be adjusted (अव + श् lit. to shake) by वृषसेन, कर्ण's son who wanted to help his father attacked by both भीम and अर्जुन दक्षिणेन हस्तेन उच्छ्रित शस्त्रद्वयः तेन विवहृत (spurring, goading) तेन स्वराधितः (caused to hurry) मारदि. यस्य म - बहु० आश्रमात् आश्रमा कठिनस्य कौदण्डस्य (धनुष) जीवा (ज्या - string) तेन स - बहु० 124 - 126 धनञ्जयस्य स्ववरः तेन आगच्छता एव कुपारवृषसेनेन शिञ्जेमुधैः (with arrows) प्रच्छादितः is the main part of the sentence 'कुमुमितः तस्य शिञ्जेमुधैः इव' is the simile introduced. The arrows of वृषसेन had पुत्रस्य i. e. forked ends dark (श्यामल) and glossy (स्निग्ध) like a broken (वि-दलित) sword-blade (अग्निः लना इव) - विदलिता च अग्नौ अग्निलना च सा इव श्यामलाः स्निग्धा च पुत्राः येषां तेः । कठिनानि वज्रपदाणि (heron's feathers) येषां तेः । शार्ण (Cf Marāthi 'सहाण') शिञ्जार्वा (on the whetstone) निशिताः (sharpened) श्यामलाः च शस्त्रवन्थाः (darts) येषां तेः । 135-140 Arjuna smiled a bit (स्मितं विहस्य) and told वृषसेन to find out boys [who would be the same age as he] as even वार्ण, वृषसेन's father was unequal to the task of facing him (अर्जुन) गुरुजनस्य (कर्णस्य) अपिभेदेण (insult) उन्नीयता (enkindled, fanned) यः कौषः तेन उपरक्त एव सुखमण्डल तत्र विवृम्भितः (प्रकटी- ह्य) प्रकुण्ठाः भग. तेन भीषणेन - तत्पुरुष (qualifying कुपार - वृषसेनेन) गाण्डीवी is वचन as his bow was called गाण्डीवी ('गाण्डीवी' लम्बते हलात् लृक् चैव परिदलते' B. G I). निर्भेदितः वार्णैः न पुनर्दुष्टवचनैः - 'was reprimanded by arrows and not by means of wicked words' well brings out the spirited nature of वृषसेन. मर्मभेदकैः by those that pierced the vitals and पलाविषमं those that were harsh and far from even are paranomastic words qualifying both वचनैः and वार्णैः to be understood in the metaphorical sense (as going with वचनैः) and in the literal sense (as going with

a fancy for this play on the word स्व 70 अस्त्रिष्टानि (not clear) कथितानि (= कथनानि, नपुंसके भावे क्त.) तै । 73-76 आटोपेन सहित यथा तथा साटोपम् 'proudly' Sundaraka has, he says, his pain due to wounds removed by the prowess (प्रभाव) of the gems in the crown of 'His Majesty' He begins narrating what happened on the battle-field Not being sure whether दुर्वाधन has learnt about the slaughter of दुःशसन he half utters what he wants to say 'कुमारदुःशसनवध-' and shows by means of acting - [ i e the person playing सुन्दरक's role does this - ] that he has a doubt (or fear) whether he should proceed 78 The charioter runs to his succour 'By fate this has [already] been told' दुर्वाधन also says 'this has been heard by us' 83 सुन्दरक did not expect this as is brought out by his 'कथं द्येन ।' वधेन भयम् अस्त्रं सुजात' इति-भयम् *enraged at the slaughter दुःशसना सुकुटं भङ्ग (Impitting of the curved eye-brow) तेन नीपणं उल्लासपट्टं (broad forehead) यस्य तेन । न विहातो ममान् माञ्च च यथा तथा निक्षिप्तं शरणा धाराणा वध (a volley, shower) येन स -* one who discharged a volley of streams of arrows in a way so that the fixing up (संगमन-on the bow-string) and the letting go (मोक्ष) were not known [by the people] This brings out the quickness with which arrows were discharged by कर्ण, one after the other मध्यमं पण्डित here refers to भीम who is the middle-most of the three sons of Kuntī and Paṇḍu. This is a loose use of the term, but the *context* makes what the author wants to convey clear 90-92 पदासि foot-soldier समुद्रमृतं च असौ घृष्टं निकरं (heap) च तेन । पयस्ताः ता ता (many) गतानां पदा तासां स्रवात् (confused mass, close impact) यस्मिन् स अन्धकारः (darkness) तेन । 'अन्धकारेण अन्धीकृतमुभयवल्गुम्' the two armies were rendered blind by the darkness is a very graphic description of the battle that Sundaraka is acquainting दुर्वाधन with So is the description in the next phrase 'न स्रुतु गगनतल लक्ष्यते ।' 95-96 दूरम् आट्टं धनुषं गुणं तस्य आट्टाट्टनं (letting off of 'साट्टण' in Marathi) तेन टट्टारं (twang sound) तेन [ध्वनि-प्रत्यक्षकारेण इति ज्ञायते ] । This last is a fancy 'it appeared (जायते) that the clouds at the time of the universal destruction had rumbled' "ट-कार" is a ध्वन्यनुकारी शब्द 100-103 अन्यो-ययो हिंसातेन गर्जने (गगन) तत् परं पिशुनं चिह्नं यस्य तत् समरं (battle) एव दुर्दिनम् (rainy day) विविधं परिमुक्तं (discharged directed) मरुते (weapons for striking) मान्ते कवचं (armours, coats-of-mail) ताभ्यां संगलितं (produced, kindled) ज्वलनं (fire) एव विपुलं (lighting) तस्यां छटा (streak) तेन भासुरं (bright, dazzling) प्रकलनां शरणां शरणां महद्गच्छं तस्य वधं (shower) अस्य इति प्रवरचन्द्रशरणाभ्युदयवि

(adjective qualifying ममरजुर्दिनम्) - व० 109 - 112 धनञ्जयेन गन्वि तम् उद्देश्य एव - 'By Arjuna the best of his chariot was caused to be quickly taken to that place' are the main words in the sentence. धनञ्जय did so as he had apprehension (शङ्का अस्य भवति इति शङ्की तेन शङ्किना) that his elder brother would have to suffer humiliation (परिभव) [at the hands of Karna] वज्रस्य निर्वात (stroke) तेन निर्वात (crash) स इव विषम रमित (cry) यस्य स च धर्मो ध्वजस्य (flag) अग्रे (top) स्थित, महान् बानर यस्य - बहु० qualifying एवम् गुरुरात्मा मवाहन - मध्यक् बानर (proper direction) - तस्मिन् व्यापृता वासुदे यस्य गोत्रेण चक्रेण अग्निना (by a sword) यस्या च लाम्बिता चत्वार बाहव दण्डा इव ते द्रुमेन दर्शित यस्य स - एवम् । आपूरितौ (filled with air) पाञ्चजन्य (name of कृष्ण's conch) देवदत्त (name of अर्जुन's conch) च तयो तारस्य (loud) रसि तस्य (blast) प्रविरवण भरितानि दशदिशानां मुपाना कुहराणि (caverns, hollows) येन स - व० adjective qualifying एवम् 117-119 रत्नयुक्त भीष्म (helmet) was विन्यस्तः : e displaced and it had to be adjusted (अव + शू lit. to shake) by वृषसेन, कथं स - on who wanted to help his father attacked by both भीम and अर्जुन दक्षिणेन हस्तेन उल्लिख्य शरपुङ्ख तेन निवह्य (spurring, goading) तेन त्वरायित (caused to hurry) गारुडि यस्य स - बहु० भास्करात् आकाश कठिनस्य कोदण्डस्य (धनुष) शिवा (श्या - string) येन स - बहु० 124 - 126 धनञ्जयस्य एवम् तेन भाग्य-उत्था ध्वज कुपारवृषनेनैव शिखीमुखे (with arrows) प्रच्छादित is the main part of the sentence 'कुलुमिन् तरु शिखीमुखे इव' is the simile introduced. The arrows of वृषसेन had पुरस ल. e. forked ends dark (श्यामल) and glossy (स्निग्ध) like a broken (वि-दलित) sword-blade (अग्नि लम्बा इव) - विदलिता च अग्रे अमिलिता च सा इव श्यामला स्निग्धा च पुरा येषां ते । कठिनानि वज्रपत्राणि (heron's feathers) येषां ते । शण (Cf Marathi 'सहाण') शिलायां (on the whetstone) निशिला (sharpened) श्यामला च शल्यदन्वा (darts) येषां ते । 135-140 Arjuna smiled a bit (हृष्य विहस्य) and told वृषसेन to find out boys [who would be the same age as he] as even कथं, वृषसेन's father was unequal to the task of facing him (अर्जुन) गुरुजनस्य (कथस्य) अभिधोषेण (insult) उदीजिता (enkindled, fanned) य कोप तेन उपरक्त यत् मुदगण्डल तत्र विनृम्भित (प्रकटी कृत) भुक्त्या धम तेन भीषणेन - तत्पुरुष (qualifying कुमार - वृषसेनेन) गाण्डीवी is अर्जुन as his bow was called गाण्डीव ('गाण्डीव समते हन्माव लम्बे' इव परिदलते B G I) निर्भर्हिषा बाणै न पुनः दुष्टवचने - 'was reprimanded by arrows and not by means of wicked words well brings out the spirited nature of वृषसेन गर्भभेदेन by those that pierced the vitals and पश्यन्ति ते those that were harsh and far from even are paranomastic words qualifying both वचने and बाणै to be understood in the metaphorical sense (as going with वचने) and in the literal sense (as going with

बाणैः ) 144-147 निश्चिन्ना शरणा अभिघात तेन वदना तथा उपनात मन्तु (anger) यस्य तेन किरिदिना - by अर्जुन चण्ड (awe - inspiring) गाण्डीवस्य जीवाया मौर्व्या शूद्र तेन निजित (conquered 'surpassed') वज्रस्य निर्वा रस्य (stroke) निर्घोष (crash) येन स - बहु० बाणाना निपतनेन प्रतिषिद्ध (stopped) दर्शनस्य (of the eyes of the sight) प्रसर (progress activity) येन स - बहु० both qualifying किरिदिना Man words are किरिदिना विमपि शिक्षाया (training) बलस्य (strength) अनुरूप भाशर्य (marvel dexterous feat) प्रस्तुतम् (was started) 151-153 न विभाविता तूणीरस्य (quiver) मुख [ तथा ] धनुष गुण [ प्रति ] गमनागमने शरम्भार्त्त मोक्ष च तत्र चटुल (quick) करतल इय्य तेन qualifies कुमारवृषसेनेन to be construed with सविशेष (excellent) समरकर्म (fighting activity) was commenced 157-159 For a while warriors on both sides caused their enmity to stop (विश्रान्त वैरस्य अनुबन्ध येन - continuity) and congratulated young prince वृषसन as 'bravo prince Vṛhasena bravo and began watching his fight against the veteran Arjuna 164-167 अवधीरित सकल राजधानुष्कचक्र (the whole circle of royal bow-wielders) यन तादृश पराक्रम तन शालिन - one appearing to advantage by virtue of his bravery which disregarded the whole circle of royal bow-wielders

सङ्घटे वतमानस्य of one who was in a conflict of (हय रोष कलगा and शङ्का) The main words are स्वामिन अङ्गराजस्य निपतिता शरपद्दति भीमसेने (the volley of arrows fell there on Bhīma) बाष्पवर्षकुला च दृष्टि कुमारवृषसेने (and eyes bedimmed - lit very much perturbed by tears - बाष्पै - on prince वृषसेने) This is an instance of the दीपक अलंकार where दृष्टि and शरपद्दति are two subjects on which the self-same verb निपतिता (having a p. p. of नि + पत् predicative force) throws light. 171-173 This was a challenge to अर्जुन by whom was made to operate (व्यापारित) a shower (आसार) of arrows (शिथीमुखाना बाणानाम्) simultaneously (समम्) on the horses (तुरगेषु) the charoteer too on the excellent chariot on the bow as well (धनुषि अपि) on the string too of the same (जीवायाम् अपि) and on the white (श्वित्) parasol (आवपत्र) the sign of [the state of being] a lord of men (नेरद्रस्य लाञ्छन चिह्न उस्मिन्) 177-178 विगत रथ यस्य स । दृजगुण कोदण्ड यस्य स - one with the bow with its string cut off. परिभ्रमणमपिण व्यापारेण प्रतिषिद्ध शरणा स्वान येन स one who avoided (lit prohibited) the fall of arrows by an activity of the nature of merely moving round [and round] मण्डलानि विरचयितु प्रवृत्त began to cause circles to be formed 183-185 न गणित भीमसेनस्य अभियोग who mnded not counted not, the attack of भीमसेन against himself वृषसेने too mounted on another chariot brought by the servant and started

fighting against धनञ्जय 190-192 तातम्य अर्पित्वेन सुगर (garrulous, talkative) रसमुद्धौ । 193-194 दुर्योधन is naturally surprised at the extra ordinary bravery of दृक्षेन though yet with his nature innocent or unsophisticated (गुण स्वभाव यत्न). 199-203 किरीटिना रथोत्सङ्गात् गृहीता शक्तिः मास्त्राम् (contemptuously) विमुक्ता च कुमरामिमुक्ती is the main part of the sentence. स्वगलनककविणीनां जालस्य (of a network of golden bells producing a jungling sound) शंकारेण विराट् यस्या सा (विराट् + सन् + विराटिणा qualifying शक्तिः) भवानाम् उपरोध (obstruction) नस्नात् विमुक्त (free) नभस्तल तत् इव निदर्श spot less like the surface of the sky free from the obstruction of clouds विविधानां रत्नानां प्रभया भासुरा (lustrous) भव एव च भाषण रमणीय च दर्शन यस्या सा which had an appearance at once awe-inspiring and attractive, bright as it was by the lustre of diverse gems 207-211 इत्थात् महर धनु विग्लिभम्, हृदयत् वीरमुत्थ उत्साह नयनात् बाष्पमल्लिभम् अपि is another instance of रूपक. The last two sentences in these lines two are full of *prasada* or perspicuity 215-216 निमित्तं भुष्ये वाग यद्य नन । 'चिर निधाय अर्धेषु एव भागीरथीव श्लाघना विषमलोचनेन त्रिधा कृता शक्ति ।' shows the *allusive* nature of the style of अहं नरावण 'Having meditated for long the शक्ति (spear) was cut into three even as was the river Ganges (भागीरथी) by divine Samkara (विषमनि त्रिणि लोचनानि यस्य स मिनत्र णि, तेन) while it was on half the way [it wanted to traverse] 222-227 the blast of trumpets of war (समर-सूय-निर्घोष) was drowned in the congratulations or words in appreciation (साधु-वाद) of the warriors there. A temporary halt was cried by कण to the fight ensuing between भीमसेन and himself. Let us both see the skill in the lore (वेद) of the bow on the part of your brother and my son' he proposed to भीम 231-232 Both कण and भीम became spectators. 233 दुर्योधन significantly (साभिप्रायन्) asked 'what next' as he could easily grasp the seriousness of the battle between अर्जुन and दृषसतन 235-236 सुन्दरक is quoting अर्जुन who said 'अहं रे दुर्योधनमनुजा' - but a servant was not to mention his master by name according to the code of behaviour that obtained in days of old. So is he full of shyness (हर्षा) 237 - दुर्योधन does not take this as an offence as सुन्दरक was faithfully narrating what अर्जुन - a third party - had said. The master bids the servant continue. 243-247 अविनय (immodesty, indiscipline) एव नौ दत्ता कणशर (helmsman, one who holds the rudder) - here too there is a play on कर्म - कर्मशर कर्म' But this is *not unnatural* as अर्जुन is the speaker who naturally wanted to give the devil his due Tit for tat is अर्जुन's principle. You killed my son,

I shall kill yours' But he claims a moral superiority for himself 'युष्माभिः मम परोक्षम् (अक्षणी. परस्तात्) "by you while I was not there to look at what you were doing", 'अहं पुन युष्माकं प्रेक्षमाणानाम् एव 'while I shall kill your son even while you would all be looking at my deed'. 'स्मर्तव्यशेषं करोमि' is a पर्यायोक्त for 'हृदिम्' (वर्तमानसामीप्ये वर्तमानवदा present in the sense of immediate future) आस्फालितम् was made to produce a twanging sound कालवृष्ट is कर्ण's bow. 252-254 द्वे बाणनवौ विरचिते - two rivers of arrows were arranged. They dashed against the banks (कूलकषे) in the form of the chariots of अहिराज and वृषसेन. The two returned the compliment to अर्जुन as behoved them in view of their excellent training and prompted as they were by mutual affection. अन्योन्यदो. स्तेनैर्न दर्शित शिक्षाविशेषः वाभ्यां तौ - ताभ्या [मभ्यमपाण्डवः स दुराचारः अभियुक्तः]। शिक्षाविशेष. is a Sanskritism for विदित्वा शिक्षा (where शिक्षा = शिक्षणम्, अध्ययनम्) 259-261 The fact that अर्जुन was showering arrows could be known only by the twanging (निर्वाण) of his bow-string (ज्या) With his arrows (पत्रिभिः = बाणैः as feathers were attached to the arrows which thus became पत्र+इन्ऽ ; c. पत्रिन्ऽ) अर्जुन acted in such a way (तथा आचरितम्) as not to let anything from among the sky, Karna, the chariot, the [battle—] ground [or earth], the prince, the flagstaff, the armies, the charioteer, the quarters, the warrior - folk to be seen. This is another passage full of 'prasāda' from the pen of Bhaṭṭa Nārāyaṇa. 264-266 And then the tragic end of the life of वृषसेन. A moment's shower of arrows - the Pāṇḍava hosts roared with joy, the Kaurava army began lamenting There was a tumult 'alas ! prince वृषसेन is killed, o alas ! he is killed' 270-272 'कुमार स्वर्गप्रअर्पितव मुरकुमारम्' is a fine phrase doing credit to Sundaraka एकेन एव शिलीमुक्तेन भिन्नेद्दहन् with body pierced by a single arrow. स्वमभ्ये पर्यस्तम् stretched (lit. thrown about) in the chariot 273-275 दुर्घोषेन is all full of grief at the end put to the career of his friend's son

(10) Construe पर्याप्तनेत्रम् अचिरोदितचन्द्रकान्तम् उद्भिद्यमाननववर्षावनरस्य शोभ प्राणतपहारपरिवर्तितदृष्टि तत् ते आननपङ्कज कर्णेन कथम् इव दृष्टम् । (वस्तुतिलया)।

How possibly (कथंनिव) was your (ते) lotus - like face (आननं पङ्कजम् इव) with its wide (पर्याप्त) eyes, as attractive (कान्त - p p p from कन् to love) as the not long ago (अचिर) arisen moon, with the delightful charm (ग्या शोभा) of fresh youth getting itself manifested (उद्भिद्यमान - p p passive base from उद्भिद् to break out, to arise), [but]



with its eyes (दृष्टि = वृषुषी) made to turn up (परिवर्तिन p. p. of the causal of परि + वृ.) at the taking away (अपहार) of your life (प्राण)?" प्राणानाम् अपहारः तेन परिवर्तिता दृष्टिः यस्य नृः is a realistic bit of description in marked contrast with पर्याहतेन etc. to .रम्यशोभन् when वृष्केन was yet alive. Death has brought about such a change. पर्याहतेन मानसपटुः became 'परिवर्तितादृष्टिः'. IV, 10, 1 The charioteer requests दुर्योधन not to be overwhelmed with grief IV, 10, 2 दुर्योधन says '[only] the meritorious (पुण्यभाजः) are fortunate enough to be subjected to grief'. He does not belong to that class (अस्माकं पुनः).

(11) Construe: प्रत्यञ्ज इतन्मूलान् पुनत् हृदय परिभवाग्निना अत्यर्थं दसते, कुतः दुःख [स्यत्] कुतः [वा] व्यथा [स्यत्]। (व्यावृत्तम्).

[Here the] heart [of us], with our kinsmen (or brothers) killed right before our eyes (प्रत्यञ्जन) is being burnt excessively (अत्यर्थम्) by the fire of humiliation (परिभव) Whence can there be grief, whence pain (व्यथा) [for us]?" दुर्योधन means that to be full of grief and to suffer pain are given to the fortunate or better meritorious few. The rest, like himself, only suffer humiliation. They are having their heart ever burnt by the fire in the form of humiliation or insult. Their relatives (वन्धवः) are killed, one after another, right before their eyes. Even pain (व्यथा) and grief (दुःख) become luxuries inaccessible to them. That one should not be able to grieve for the deaths of one's relatives, that one should not be pained even by the loss of relatives is the worst misfortune one can be subjected to 'Shedding tears' and 'being afflicted' have become, strange though it may seem, impossible for दुर्योधन His heart is no longer susceptible to grief and pain दुःख is mental while व्यथा is physical in nature. Duryodhana loses consciousness as he completes his words in verse 11 (मोहम् उपलभः). IV, 11, 1 The charioteer fans (वीक्ष्यति) his master with the hem (अन्त) of his garment (पट) to bring him back to consciousness. He succeeds in his effort and continues to narrate the sequel of the story IV, 11-11 मगलितम् अश्रुजालम् उच्छ्रिता having wiped off (lit. abandoned) the collection (अनुसम् = सङ्ग्रह) of tears that trickled down (स्रगलितम्). न भवेत्पुनः परेषां प्रहर्षी (प्रहायानी वा) शनिनेत्रा वेन — By one who heeded not the attack with or of the weapons of others i. e. enemies (पर = शत्रु) अत्रेन was attacked (शनिपुत्र) by कन, with his valour enkindled by anger on account of the slaughter

of his son Karna was, therefore, moving about in a manner that was little short of desperate (विमुक्ता जीवितस्य आशा येन सः, तन्). Naturally भीम, नकुल, सहदेव, पाण्डव and others on the side of the पाण्डवस grew anxious about अर्जुन's safety and they all stood in front of अर्जुन's excellent chariot (रथर) which was thus screened (अन्तरित) by them. IV, 11, 19-20 द्रव्य pointed out to कर्ण 'Your chariot has its pole (कूबर) broken, its horses killed (हता तुरङ्गमा भवा यस्य सः—ब०), it would not suit your purpose (न योग्य) while fighting against भीम and अर्जुन'. Consequently that chariot was caused to be *turned around* (परिवर्तित) i. e. *changed*. Karna was made to get down from the shattered chariot and consoled (समाश्रित) in ways more than one (बहव प्रकारा यस्मिन्कर्मणि यथा तथा—अव्ययीभाव). The master lamented the loss of his son for a long period of time (सुचिर विलम्ब), cast his glance (प्रेक्ष्य—having seen) the other chariot (अन्य रथ प्रेक्ष्य) that was brought by the servants (परिजनेन उपनीतम्) [—this makes one feel that 'परिवर्तित' in IV, 11, 21 is in point of sense equal to परावर्तित 'caused to be turned-back'—but no manuscript evidence is available to warrant the substitution of परिवर्तितो by 'परावर्तितो'] and heaved a long sigh, he cast a glance at me. I was called by my master with the word 'come'. The master took off (अप+नी, ल्यबन्त is अपनीय lit having removed) a strip (पट्टिका) of cloth from his head region (शीर्षस्थान i. e. from the turban he wore), had his arrow besmeared with blood-drops oozing from his body (शरीरात् सगर्हितैः शङ्कितदिन्दुभिः अवलिप्तं सुतल यस्य त तादृशं वाणं कृत्वा) and having written (अभिलिख्य—on the strip of cloth, which was the improvised piece of paper), this message (संदेश) was sent to your majesty. (देवस्य is शेषे षष्ठी serving the purpose of देवाय as प्र+इप् to send takes the dative of the person to whom something is sent). 25 Sundaraka hands over the strip to दुर्योधन which the king takes and reads. IV, 11, 27 'स्वस्ति' = 'सोमनश्चस्ति' originally must have been a pious wish equivalent to 'सु अस्तु!'. Later the wish was taken to have been fulfilled so 'सु+अस्ति' 'it is well or favourable'. Subsequently it is used as a noun conveying 'welfare'. Here the word signifies 'hair'. एष अन्त यथा तथा एतदन्तन—for this the last occasion (lit with this as the end). कण्ठे गाढम् आलिङ्ग्य having embraced closely by the neck कण्ठालिङ्गन shows the intensity of affection that कर्ण had for दुर्योधन. In verse twelfth follows the request (निज्ञापना) of कर्ण to दुर्योधन

(12) Construe. 'अश्रमामविधीं [पुष] कृतां, समंशु अस्य तुभ्य पुमान्

न अस्ति, त्रय मम धातुभ्य ऋषि अधिक, अमुना [सहायेन] पृथामूर्ख जेदा । इति [यत्] अह [त्वया] संभावित, [त्वं] दुःशासनारि मया न हत च, [त्वं] त्वे पुन्या वीर्येण बाप्येण वा दुःखप्रतीकारम् एहि । (शार्ङ्गविकीर्तितम्)

'This one [i. e. Karṇa] has achieved what is worth achieving (कृतम् + इत् possessive) [-what is worth achieving-] in the operation or use (विधि from वि + धा to lay down, arrange literally means process, arrangement here use) of a number (ग्राम literally a village metaphorically (1) villagers (2) a big gathering collection) of missiles (बलाणां ग्राम तस्य विधि) ; e weapons directed against the enemy at a distance and withdrawn with *mantras* [Cf वाक्स्त्र पञ्चाम्ना etc] In battle (समरे), there is no [other] person (पुमान्, literally man) comparable to (तुल्य) or match for this one (अस्य). To me (मम), this one (अयम्) is more even than my [own] brothers. With this one (अमुना) [as the helper सहायेन] are to be conquered the sons of पृथा ; e the पाण्डवः - The fact that (यत्) I was thus honoured (संभावित) and that by me (मया) the enemy (अरि) of दुःशासन has not been killed (न हत) - [these are the reason that prompts me to say, 'त्वं' अध्याहृत] do you reach or attain retaliation (प्रति-कार or प्रतिकार lit doing against) i. e. do you find a remedy against the state of affairs either with the prowess (वीर्य) of your arms (धनुषो) or with tears (बाप्येण- जातविक्रमचनम् बाप्ये ; e. वाष्पसरेण -by shedding tears) It may be recalled that कर्ण had suggested to अश्वत्थामन् this very remedy against दुःख viz. shedding tears at which अश्वत्थामन् took offence. कर्ण the *alter ego* of दुर्योधन now is suggesting shedding tears as an alternative remedy to trying the might of his arms. Certainly nothing could be further away from the mind of कर्ण than to use bitter or sarcastic words while conveying his last message to his friend सम्राट् दुर्योधन. These words as also what has been brought out in lines 21 to 25 after IV 11 make it abundantly clear that the slaughter of his son इक्ष्वकु has made कर्ण a person full of despair. In a mood of despair it is that he says do you counteract what has happened by the bravery of your arms -- or by shedding tears.' Karṇa is now a changed man - altogether different from what दुर्योधन believed and maintained he was viz., an incarnation of energy and bravery IV, 12, 1-2 दुर्योधन is struck hard by these words of कर्ण. He asks 'why do you strike me (नां पश्यसि) with another (अपरेण) arrow (इत्थं or dart) in the form of words when I am already pained by the slaughter of my

hundred brothers? क आरम्भ यस्य स क्रियारम्भ - 'doing what'? IV, 12 4 5 अपनीत शरीरस्य आवरण (coat of mail, armour) येन स । आत्मन वच आत्मवच तत्र कृत निश्चय येन स—वदु० determined in respect of 'self slaughter' or putting an end to his life मार्गयते seeks IV, 12 6-8 दुर्योधन gets up in vehemence (आवेगात्) and bids सुन्दरक to convey a message to karna to the effect that the determination of both of them was the same that there was no need for too much of rashness on कर्ण's part that he (दुर्योधन) too was keenly desirous (आकाङ्क्षा + इन् आकाङ्क्षी) of abandoning (परित्याग) his life Already he has ordered the charioteer to bring the chariot

(13) Construe पाथान् हत्वा, भस्वि सलिलं बन्धुवर्गाय दत्त्वा, कतिपये मन्त्रिभि अरिभि च सह वाप्य मुक्त्वा अन्वान्ये [प्रति] अणुनर्भावि गाढोपगूढं कृत्वा दूरितो निर्दोषो च [आवाम्] इमा हततनु सत्यक्षाय ।

'Having killed the sons of Prtha [Pāṇḍavas] having given : e. offered inauspicious (भस्वि) water (सलिल) [ : e libation water ] to the host (वर्ण) of (relatives ( बन्धुना ), having shed (मुक्त्वा) tears ( वाप्य-जानवेकतनम्) along with (सह) a few (कतिपये) ministers and enemies [who also would be required to shed tears as they have lost many of their kith and kin ], having effected ( कृत्वा ) a close ( गाढ ) embrace (उपगूढम्=उपगूहम् 'नपुमके भवे च ') not to be there ( न भावि ) again ( पुन ) i. e. having closely embraced [ each other ] for the last time, both of us being sorrow stricken (दूरितो-दुःखम् अनयो सजलमिति according to तारका विश्व इत्) and extremely happy (नि + इ to be excessively delighted gives निश्चय as its p. p. p. of 'निर्वाण' in the sense of happiness occurring in the Māhābhārata निर्वाणमग्नराजा' = 'सुखमग्नराजा' - which is different from निर्वाण of the Buddhists - though the र निर्वाण is the same as भाय of other schools of thought such as वेदान्त etc. and भाय is the highest of joys one can aspire to have) [ though this may appear to be paradoxical ], will give up (अन्वत्याव future, 1st person dual of अ + स्वा ) [ this ] accursed (अन्) body (तनु) '. दुर्योधन too despairs of being able to come out triumphant. So if giving up the body is कर्ण's determination why need he be so rash? दुर्योधन is joining him Only, before that a few things will have to be done by way of carrying out their duty by the departed relatives. Pārthas have got to be killed. With a few [surviving] ministers by the side tears have to be shed for the dead. The enemies too will be doing the same as they too have sustained a similar loss. War that way has been quite impartial in depressing e

ther side of their brave. More than anything else a close final embrace has to be given to each other by us too. We are at once full of sorrow [you have lost your dear son, I have lost my dear brothers] and happy— as we would have the satisfaction then of having done all that we could—and then we would abandon this wretched body—the mortal frame.

IV, 13, 1 The passage as it is is difficult of interpretation. अथ वा should introduce a change of thought. None such appears to be contained in the sentence under consideration. The maxim 'स्मितस्य गतिं चिन्तनीया' tempts one to take दुःस्मिती in IV, 13, d to refer to the शोक of both. 'Regarding शोक or sorrow I do not want to send any thing as a message'. But this too is not satisfactory. For no elaborate or even regular message regarding शोक is contained in IV, 13. Manuscripts do not help in solving this textual difficulty.

(14) Construe वृषसेन ते पुत्र न दुःशासन मे अनुज न । अहं त्वा किं बोधयामि त्वं मा [ किं ] मस्थापयिष्यसि । ( पश्चात्तरन् ) .

'Vrasena is not your son [he is on the same level as a son to me], Dus's'asana is not my younger brother [to you too he is as dear as your younger brother]. What shall I or why should I give you to know [what generally people tell those who have lost their near and dear]? What will you or why should you cause me to be steady (मस्थापयिष्यसि); e console me?' You have lost your younger brother and I my son. It is superfluous for either of us to try to console the other. The verse is remarkable for the feeling of intense affection that obtained between दुर्योधन and कृष्ण and for the philosophising on the part of दुर्योधन which is the direct result of his experience. 'Both of us are sailing in the same boat — the boat is sinking. The less we indulge in the formal act of consoling each other the better' [What sort of consolation can a person who has lost his younger brother (वयं) give to one who has lost his son (दुर्योधन) as this is the logic of the verse—'वृषसेन was my son, दुःशासन was your younger brother']

IV, 14, 1-2 Exit सुन्दरक. Duryodhana asks the यत्न to get his chariot. The यत्न says 'the sound (ध्वनि) of the rims (नेनीता) mingled (समन्वि) with that of the neighing (श्लेष) of —neighing of a horse) of horses is heard, I, therefore, guess (तर्कयामि) the chariot is brought by the servants (परिचरनेन उपनीत)' IV, 14 5-7

The charioteer, dismissed by दुर्योधन ('गच्छ त्') for getting the chariot properly equipped (ने सज्ज असज्ज, असज्ज सज्ज सपयमानं कुरु सज्जीकुरु-a-चि form) appears again and is asked why he has not [already] got on the chariot. IV, 14, 8 The charioteer announces the arrival of father (धृतराष्ट्र) and mother (गान्धारी) who have come to see (lit. near) His Majesty (देवस्य समीपम्) IV, 14, 9-10 'किं नाम'-idiomatically brings out that to दुर्योधन the arrival of father and mother is not welcome 'What (किं) have they *really* (नाम) come?' दुर्योधन blames Destiny for the very disgusting or loathsome act of sending his parents at this hour — when he had learnt of the fall of द्रु शासन and दृष्येन दुर्योधन's impulse is to avoid seeing his father (तातदर्शनं परिहरन्) and stay in a solitary place where none would disturb him IV, 14, 10 But the charioteer who is a servant of old standing and has, therefore, cultivated enough intimacy with his master, *rightly* makes bold to point out 'the old couple have you as their sole surviving relative, — how possibly do you avoid consoling them?' IV, 14, 12 A very pathetic reply 'How possibly can I console, with fate averse (विमुख) [to me]?' The answer is given in the form of a counter-question This latter is evidently a rhetorical question 'कथमिदं समाश्रासयामि' = न कथमपि 'समाश्रासयामि = समाश्रासयिष्यामि' according to 'वर्तमानसामीप्ये वर्तमानदा लट् Also note that विमुख भागधेय (विमुख भागधेय यस्य स) 'one with fate averse to him' has the force of a cause and in fact it is equivalent to 'विमुखभागधेयत्वात्' The sentence 'यत् कथमिदं समाश्रासयामि विमुखभागधेय' is thus an instance of प्रश्न and कान्वलिङ् अलकारs rolled into one

(15) Construe तातम् अम्वा च दृष्ट्वा अथ एव भावा रणम् उपगतौ, दिनत अह द्रु शासन च ताभ्यां शिरसि प्रात । तस्मिन् बाले भरिणा प्रसभ ताम् अवस्थाम् प्रापिते [सति] पित्रो पार्श्वम् उपगत [सन्] अहं ताभ्यां किं नु वक्ष्यामि ।

दुर्योधन recalls that that very day the two of them (द्रु शासन and दुर्योधन) had seen father and mother and gone to the battle Both of them had bent themselves low before the parents who had smelt them on their heads (शिरसि प्रात) [as an indication of their deep affection for the sons] 'When that boy [dear द्रु शासन] has per force (प्रसभन्) been caused by *the enemy* to reach (प्रापिते) that plight (अवस्थाम् = दुःखस्थाम्) [which is a euphemism for 'when the enemy has killed him'], what shall I indeed (नु) having stood near (पार्श्वम् उपगत), say to them?' 'ताभ्यां किं नु वक्ष्यामि?' brings out there is *nothing* दुर्योधन

can say to his parents. The moment of meeting the parents—the first after the slaughter of dear दुःशासन—was one when दुर्योधन knew well enough, he would not be able to muster courage enough to utter even a single word. IV, 15, 1 दुर्योधन realises, however, that such a meeting is unavoidable and the elders *hate* to be saluted. No responsible person could avoid that duty “भवदयं वन्दनीयं पुरु” is almost a मु—भाषित and it helps us have a peep in to the social condition in the days of वृद्ध नारद himself. In good families this must have been a regular practice viz., of saluting the elders. Bhatta Narayana has expressed the necessity of doing homage to the elders more than once (vide Act V where भीम tells अर्जुन that bowing before the elders is a duty ‘भव विनाय जानकानयी वन्दनीया पुरु’ and already in Act I भीमनेन has observed ‘कथा स्तुत पुरु’). The elders had to shoulder a heavy responsibility of giving proper guidance to the inexperienced youths and the latter naturally had an attitude full of reverence towards the former.) Duryodhana and the charioteer go out and the curtain is dropped.

To proceed to an analysis of the contents of Act IV. At the beginning of the Act, Duryodhana's charioteer is seen taking Duryodhana, seated in a chariot and fainted due to a stroke, to a safe place. The sūta is in confusion and moves about restlessly. Some one is heard shouting from behind the curtain with the purpose of impressing on the minds of the kings on the side of Kauravas the need for stopping the armies that were fleeing struck with terror as they were at the sight of Bhīmasena who had drunk the blood of Dus's'asana and bathed himself with what remained. The charioteer then sees the great warrior Kṛpa who is comforting the army. Kṛpa is proceeding in the direction of Karna who is attacked by Arjuna. Again there is an uproar behind the curtain. This time it is Bhīmasena who is asking the warriors on the Kaurava side whose weapons are slipping out of their hands out of apprehension, not to be afraid. Bhīmasena says ‘I make you all witnesses of this act of mine. Listen. In the presence of His Majesty Duryodhana and in that of Karna the friend of Kurus, as also of that of S'alya, to-day there has been drunk by me the warm blood of that one who dragged Draupadi by her hair and garments— even while he (Dus's'asana) was alive. I tore open his chest with my sharp nails and drank his blood.’ The charioteer is full

bed as Dus's'asana, wet with his blood. Provided Vr̥kodara is not the killer, Duryodhana wishes he were killed. 'What good is the kingdom or victory to me who have all my brothers put to death?' he significantly and pathetically asks.

Then enters on the stage Sundaraka. He is busy finding out the whereabouts of His Majesty Duryodhana. He tries to get the information from a number of persons or groups on the battle-field. All are plunged in misery. There is a mother who has lost her son and is ready to follow, along with her daughter-in-law, her son in death. Others have lost their master whose horse alone is to be seen. Sundaraka pithily puts the matter in a sentence 'that the lord of eleven *akauhitas*, the eldest of a hundred brothers, the supreme lord of the earth should have to be searched for, is itself sad enough — and sadder still is the fact that even when searched for he cannot be found out.' Sundaraka is thus deeply affected at the plight of Kauravas. But on some reflection he changes his mind and says 'or this is but the fruit of the flower in the form of the seizure of the hr̥ud of Draupadi,' implying thereby that the event of Dus's'asana's slaughter at the hands of Bhīma and the jeopardy in which His Majesty' Duryodhana was at the moment were but the logical consequence of the discipline indulged in by the Kauravas.

The moment Duryodhana sees Sundaraka he inquires about the safety of his dearest friend Karna. He wants Sundaraka to indulge in no innuendos but make everything quite clear. Sundaraka begins giving the account of what had happened on the battle-field. He is surprised to learn that Duryodhana has already learnt about the slaughter of Dus's'asana. He proceeds to describe the fight between Bhīma and Karna who was enraged at the slaughter of Dus's'asana. He narrates how due to the profuse darkness caused by the dust raised by the foot-soldiers even the sky could not be seen, how the twanging of the bow-string was heard and impressed people as would the rumbling of clouds on the occasion of the universal destruction do, how the incessant discharge of arrows seemed to be like the continuous down-pour of water from the clouds, Sundaraka then describes the concern and hurry with which Arjuna caused his chariot to be brought there where Bhīma was facing Karna. The association of Bhīma and



Arjuna, either being busy attacking Karna brought Vṛasena, Karna's brave son on the scene. The young warrior covered the chariot of Arjuna with a volley of arrows. Arjuna asked Vṛasena with an air of superiority to find out his equals in age for fighting against them. But Vṛasena answered not in terms of words so much as of arrows which were equal to any phrases in 'cutting the vitals' and in being 'harsh and uneven.' Arjuna's anger was roused and he began a marvellous feat well worthy of his might and training. Vṛasena too rose to the occasion, People from both the armies began congratulating Vṛasana on his heroic performance. Karna discharged a volley of arrows against Bhīmasena while his (Karna's) eyes bedimmed with tears fell on his dear son Vṛasena. Then Arjuna let loose a number of arrows on the horses, the charioteer, the chariot, the bow, the bow string, the white parasol and Vṛasena had to keep on moving round and round to save himself from the attack. Then Karna disregarded Bhīma for a while and joined his son who had mounted another chariot brought by the servant, in attacking Arjuna. Then Vṛasena covered the body of Arjuna with thousands of arrows only to prompt him to direct his *s'akti* at once dazzling with gems and awe inspiring against Vṛasena. All cried out in sympathy for Vṛasena 'very difficult, very difficult to do!' But the young hero cut into three the *s'akti* even before it reached its destination. Karna requested Bhīma to stop fighting for the while that Arjuna his brother and Vṛasena, his (Karna's) son were performing that marvellous feat in fighting. Both Karna and Bhīma became spectators for a while. Then Arjuna enraged at the *S'akti* being cut into three declared 'O you heads of Kaurava army with Duryodhana at the fore front, you killed my son who was alone in my absence. I shall, however, reduce Prince Vṛasena to a mere memory in your presence—in spite of you.' Then Arjuna created two rivers of arrows touching the two banks—Karna and Vṛasena. The two attacked Arjuna on their part. And after this so many arrows were discharged by Arjuna that neither the sky, nor the master, nor the chariot, nor the ground, nor the prince nor the flag-staff, nor the forces, nor the charioteer, nor the horses, nor the quarters could be seen. And as this shower of arrows continued for a short while, the entire Pāṇḍava army shouted out in joy—roared like lions and there arose a tumult 'ah! killed is prince Vṛasena, killed alas!'

Vr̥asena lay with his body stretched out in the chariot, just by virtue of a single arrow that cut his vitals. The news of Vr̥asena's death moves Duryodhana to tears who begins lamenting 'how possibly was your lotus-like face with the eyes turned up [at the last moment] looked at by Karna?' The charioteer tries to see that Duryodhana is not overwhelmed with grief. Duryodhana says, he is not lucky enough to be even under the influence of grief—'our heart is burnt by the fire of insult—whence can there be grief, whence pain?' He faints away and has to be brought back to consciousness by the Sūta who fans his master for the purpose with the hem of his garment. On Duryodhana's having recovered his consciousness Sundaraka continues the account by adding that to save Arjuna from Karna whose valour was at its best as he had been enraged by the slaughter of his son, Bhīma, Nakula, Sahadeva, Pāncāla and others surrounded Arjuna's chariot and screened it with the purpose of keeping Arjuna away from the attack of Karna. Salya then pleaded to Karna to change his chariot with its pole broken. "The master did so, lamented for long looked at the other chariot brought by the servant and he then heaved a long sigh and cast his glance at me and called me. On a strip torn off from his headdress he has given this message written with the tip of the arrow besmeared with his blood." Duryodhana reads the message which is unlike any that could be expected from Karna. Karna has lost all hope and fervour. The message purports to saying 'You did an amount of honour to me—I, however, could not prove myself worthy of it. Neither did I conquer the Pandavas, nor did I kill Dus's'asana's mortal enemy. So try to counteract this sorrow by the valour of your arm or by tears.' This is unbearable to Duryodhana. Wounded that he already is by the death of his 'hundred brothers', here is another dart finding a place for itself in his heart. On having learnt that Karna is resolved to kill himself and is seeking battle with Arjuna again, Duryodhana rises from his seat saying 'there is no reason why you should be in such a hurry, o Karna, we will both leave this mortal coil—after having done our duty by the departed and killed the sons of Prthā'. He does not think it necessary to convey anything to Karna regarding the lamentation as Dus's'asana was Karna's brother and Vr̥asena Duryodhana's son.

Duryodhana orders the charioteer to bring the chariot quickly. The charioteer says, 'I infer from the sound of the rims, it is being brought by the servant'. The charioteer announces the arrival of Dhṛtarāstra and Gandhari. Duryodhana is not prepared to see his old parents - this the first time after Dus's'asana's death at the hands of Bhīma. The charioteer urges the need for Duryodhana the sole surviving son of his parents to see them. Though wondering to himself as to what he should say to them - especially as, that very morning both Dus's'asana and he had saluted them before going to the battle-field and whereas he had returned Dus's'asana was no more - he accepts 'the elders ought to be saluted.' The two of them - Duryodhana and the charioteer - go out and the act comes to a close.

### Act V

V, 0 2, रथ एव यानम् (vehicle, conveyance) तेन with chariot as the vehicle V, 0, 3 उद्देश region (—though in Modern Indian languages such as Hindi, Marathi etc the word has undergone a change in its meaning. In Marathi उद्देश is regarded as an equivalent of 'उद्देश्य' or purpose) कुरुणां कुलम् एव काननं कुरुकुलकाननं तस्य एकं शयं प्रवृत्तं (sprout) the one surviving (शेष = शिष्ट अवशिष्ट) sprout of the forest of the family of Kuru's is a रूपम्. The phrase put into the mouth of Dhṛtarāstra is very significant. Of all the sons of पृथराष्ट्र and गान्धारी only one viz., Duryodhana is surviving 'वदन् जीवति वा न वा'—too is significant. इत्यष्ट्र means he has been learning about the departure of his sons to the yonder world almost after every few days. Is दुर्षोषन at least alive or is he not (न वा) 'कथितं has the force 'I hope' ['he is alive जीवति']. But the turn of events has taken does not allow him to be so hopeful 'न वा' V, 0, 6 गान्धारी's phrase 'यदि मया शयति is in the same vein 'If he is really alive, then tell me in what region he is' V 0 7 ननु 'why?' This is intended to gently contradict the despair of इत्यष्ट्र and गान्धारी 'एक एव - just by himself, all alone उद्विष्ट तिष्ठति where तिष्ठति means 'remains' or 'is' and not 'stands' Evidently 'stands seated' would be a contradiction, therefore 'remains seated' V, 0, 9 'एकार्कं ति' is गान्धारी's paraphrase of शयति 'एक एव'. The point of her remark is brought out by the next sentence 'किं तु तत्र शयं भविष्यति।'—do you intend to suggest that he can now (literally 'will') be by the side of his hundred

brothers? The stage direction 'स्वरुपम्' and the words put into गांधारी's mouth bring out that she is very much distressed at the slaughter of her sons from among whom only one has survived viz., दुर्योधन V, 0, 12 चैरन् used adverbially (literally means) 'as you please, as you like, as urged by yourselves' but means in the present context 'slowly'. The stage direction उभौ अवतरन् नाट्यत. is meant for the actors playing the role of धृतराष्ट्र and गांधारी. On the stage getting down from the chariot was not shown. Instead, as can be inferred, by suitable gesticulations the actors managed to convey to the spectators that they (the two from the *dramatic persons*) got down from the chariot. उर्मोत्थान् मीढ्या महित मया स्वप्त्वा - उपदिष्ट. मर्मोडोपदिष्ट. 'seated in shame' [at his having, lost all his brothers and sustained a heavy defeat at the hands of the enemy] V, 0, 14 'ननु' in 'नन्वेव' is used again idiomatically. It means 'why' 'I say' 'I would like to draw Your Majesty's attention to'. This is made explicit in 'किं न पश्यति महाराज ।' दुर्योधन's bewilderment or loss of countenance (वैशङ्क्यम्) is but natural. He could not bring himself to seeing his parents because of the heaviest loss he had suffered in the slaughter of दुःशाकुन. The actor playing the part of दुर्योधन is to show this 'embarrassment' or 'bewilderment' of the character by appropriate gesticulation (नाट्यनि).

(1) Construe. कद्रुवदनं दशानि अस्नीय कद्रुते उन्मोक्ति [ इति ], वनरुक्ते उन्मोक्ति [ इति ], उन्मोक्ति कां उपायाम्य, दुरात्र निजिनशान्तिदान् महाराज उन्मोक्ति आलोक्यन् मयात् 'उन्मोक्ति [ इति ] उवा [ ते ] वेदना इति पापेन मया न शृष्ट । ( शार्ङ्गविकीटिणम् )

धृतराष्ट्र says "By me a sinful wretch (पापिन मया) your honour has not been asked thus (इति) 'dear son (पुत्रक), is your pain (वेदना) bearable'" इतराष्ट्र means he ought to have done so. But his sinfulness (पापिन) has prevented him from doing so. The hour when धृतराष्ट्र ought to have put such a question to his son was one when having removed (अस्नीय - absolute from वि + अ + नी) the darts (दशानि) by means of pincers (कद्रुवदनं), having put off (उन्मोक्ति p. p. from the causal of उन् + मुच्) the armour (कद्रुते), on the bandages (वृक्) of wounds (म) having been tied (बद्ध), Duryodhana would be slowly (उन्मोक्ति) leaning against Karna (का कुल. अयाभ्यः येन - lit. who has taken resort to कुल) and looking gracefully (लीलया) at lords of men (महाराज) conquered (निजिन) and then appeased (उन्मोक्ति) गांधारी निजिन. इतराष्ट्र नन्वेवः निजिनान्तिता, तात् निजिनान्तिता. A difficulty suggests

itself to us here. No doubt निजितसन्वित grammatically is as shown above 'भादौ निजिता पश्चाद् सन्वित्वा'. The relevant question is निजित and सन्वित by whom? Is दुर्योधन still conquering any kings? The event of acts IV do not bear such an answer out. Are those kings conquered by the enemy? Is सन्वित done by दुर्योधन? Grammar would not permit this, for evidently the कर्ता of the क्रियाs in निजित and सन्वित is naturally expected to be one. As against this the logic of events would seem to be opposed to such an idea viz. दुर्योधन conquered kings. That some kings on the side of दुर्योधन sustained a defeat, and stood in need of a सन्वित is natural. Equally natural is it to expect that दुर्योधन the leader of the side fighting against पाण्डवस should offer consolation (सन्वित) to kings helping him. लीज्या would bring out that दुर्योधन did it quite gracefully; e. g. as would become a सम्राट्, who would convey a few defeats really did not matter, that battles could be lost and yet efforts could be concentrated on winning the war.

V, 1, 1 धृतराष्ट्र and गान्धारी embrace दुर्योधन groping towards him (स्पर्शन उद्देश्य) because धृतराष्ट्र was blind and गान्धारी an ideal पतिव्रता had her eyes bandaged as her husband could not see. The stage effect of this groping of both the parents of दुर्योधन is favourable for the atmosphere of *kāruṇya* that the author is busy depicting in this act V, 1, 3 + Gāndhārī is rationalising दुर्योधन's utter silence (न ते वाणी प्रसरति) by saying that this is due to the fact that दुर्योधन is very much distressed (पर्याकुल) by the agony (वदना) of the very (अति) deep (गह) wounds (प्रहार lit. strokes) on his person अतिगह पर्याकुलस्व ते वाणी न प्रसरति is an instance of कल्पलित as it is = 'पर्याकुलस्वत् न ते वाणी प्रसरति'. Your speech does not [so much as] proceed is idiomatic Sanskrit (Compare 'तुत्या तौदुन शम्भरि उमल नारी' in Marāṭhi). V, 1, 5 त्वराष्ट्र cannot account for the अ-व्याहार absence of speech on the part of दुर्योधन (वि + भा + क् to speak from which व्याहृति, व्याहारेण, व्याहार are formed all meaning 'speaking' 'speech') 'अ-कृतम्' never resorted to before and 'यदि अति' are expressions with a point. You never did this before. You are doing it to me even, your old and blind father V, 1, 7-8 गान्धारी's question is at once most natural and pathetic. If even दुर्योधन would not speak would दुर्योधन, दुर्योधन or any one else do now [after their death]?

(2) Construe [इ] मन्त्र, अत्रिहाराप्रयत्नाददौ पाप अहं तावन्व नर च

बाष्पपयसा हेतु [ भस्मि ] । व अत्र विमले भरतान्वये सुतक्षयकर दुर्जातं मां किं सुत इति अवेपि । ( वसन्ततिलका )

At last दुर्योधन makes an answer I have seen the destruction of my younger brothers ( अनुजानां नाश त पश्यति इति अनुजनाशदर्शी ) and have not counteracted ( न-प्रतिकृत ) in respect of the same Sinful that I thus am, I am the cause of the tears ( बाष्पपयसा=बाष्पजलस्य=अश्रुणां ) of dear father, and of you, o mother Why do you know me the cause of the destruction of your sons as your son ? I am unworthily born ( दुष्ट यथा स्यात् तथा जात , दुर्जातं , त दुर्जातम् ) in the spotless ( विमल-विगत मल यस्मात् तत्र विमल qualifying कुलम् ) family of yours ( व. - युष्माक ) i.e., the भरत family I do not deserve to be treated as a son or even regarded or known as a son by you अवेपि to know, 2nd person sing is अवेपि किं माम् अवेपि ?—is a rhetorical question meaning 'You ought not at all to regard me as your son.' दुर्जातं and सुतक्षयकर are significant epithets and the verse thus looked at is an instance of परिहार अल्कार V, 2, 3-4 The mother in गान्धारी is uttering these words परिदेवितं = परिदेवन lamentation. 'What good is kingdom or victory to me!' It is enough that you are there to show the path to this blind couple (meaning इतराष्ट्र and herself) 'अश्विगुलस्य मार्गोपदेशक' is a phrase often used in such contexts, though मार्गोपदेशक is much too high flown when the speaker is not from a royal family In Hindi 'मन्थे की लकड़ी' is used idiomatically to refer to a person who is the sole helper of another in difficulty The passages जात, मल परिदेवितेन । त्वमपि तावदेकोऽस्याश्विगुलस्य मार्गोपदेशक । तच्चिर जीवः किमे राज्येन जनेन वा । are full of प्रसाद and in marked contrast with many a passage in the fourth act where the fight between अनुज and इक्ष्वाकु, अनुज and कर्ण was to be described There was full scope for भोजम् there. Thus the author of the वेणीसंहार uses discretion in employing the two qualities भोजम् and प्रसाद in his composition

(3) Construe मात , ते वच किम् भवि असदृशं करुणम् (च) सुक्षत्रिया भवती च, च यथा दीनता च । निर्वासले, त्व सुतक्षयकर्ये यतां विपत्तिं न अनुचितयसि, अयाप्यं मां रक्षसि ( वसन्ततिलका )

'Mother your words are somehow ( किम् अदि ) [ altogether ] unbecoming ( न-सदृश ) [ you ] and unaccountably ( किम् भवि ) undignified ( यस्या- miserable ). What an amount of disparity between your ladyship ( भवती ), an excellent Kshatriya lady ( सु-क्षत्रिया ) and this [ utter ] meanness [ of spirit ] ( दीन-ता ) ? O you void of

motherly affection (निवत्सले), you do not think of this calamity (एता विपत्ति) of your hundred sons [meaning the calamity of calamities viz. death एता विपत्ति is a euphemism for एत मृत्यु or एत क्षय or विध्वंस] and you are protecting me who am, [absolutely] unworthy [of such protection]' दुर्वोधन is repenting that his policy has led to the death of all his brothers. Gandhārī's regarding दुर्वोधन as the sole resort of the old couple is natural. But दुर्वोधन finds fault with her. He says 'no सुश्रुत्रिवा would ever be so दीन or lacking in spirit as this'. Your words proceed from a scale of values which is turned upside down. Death of the hundred sons you do not think of'. You are anxious to protect me [the cause of their destruction]'. In line 2 there is an instance of the विषम अलंकार as the two वच show a great disparity between सुश्रुत्रिवा and दीनता. Cf कालिदास's 'नव मयप्रभवो वश नव चालवविषया मतिः'. Raghuvams's Canto I, 2 p 1 our edition of रघु० I-IV V 3 I दुर्वोधन takes no time to be able to account for this strange behaviour of गन्धारी. Surely (नून) this is the result (वि-वेष्टित lit act work) of grief for sons'. This means you are not to blame, the loss of your hundred sons has upset you so much that you see everything topsy turvy. V, 3, 2-3 At this juncture Sanjaya joins गन्धारी and दुर्वोधन in the conversation. लोके शोचाना वा वाद popular saying statement made by people. Sanjaya puts a rhetorical question to दुर्वोधन. Is this *loka vada false*? — evidently *not* being the answer expected by him. 'न पटस्य वृषपतने रज्जुस्तत्रैव प्रक्षेपथा' lit means on the fall of a jar (पट) in a well (वृष Cf Gujrati कुवो) the rope (रज्जु) is not to be thrown (न प्रक्षेपथा the latter being potential participle from the causal base of प्र+क्षिप् to throw) just there i. e. in the well. That means because something has been lost others also are not to be thrown away. What is lost may be replaced or apart from that what remains would still be of use though in other contexts. It would however, be nothing short of *atireka* or indiscretion to throw what you have because you have lost something. The maxim is a good example of the अमम्युतप्रदना अलंकार. Here पट stands for the other sons of वृषाण्ड and गन्धारी who have been already killed by the enemy. But because they are lost (beyond redemption and care one may add) there is no justification that can be given of the act of throwing away the rope too which is useful for drawing water from the well i. e. of growing indifferent to दुर्वोधन the only surviving son. V, 3, 4 This

worldly wisdom does not appeal to दुर्योधन His counter question is 'what use is an instrument (उपकरण) when that of which it is to serve the purpose (उपक्रियमाण) is not there (अभावे)?' He prefaces his question with a remark 'this is not generous (पुष्कल lit. ample, metaphorically showing richness, generosity)' अणुक्लम् इदम् is best paraphrased by 'अनुदारमेत्' Whatever the opinion people have about दुर्योधन *vis a vis* his behaviour with the पाण्डवस, there can be no gainsaying that he *loved his brothers intensely* His phrase amply brings out what he feels for दुःशासन, दुर्मयण and other brothers of his They are उपक्रियमाणसः I am [but] an उपकरण Between even a घट and रज्जु, घट is more important रज्जु only helps घट reach the surface of the water in a well रज्जु has no independent importance of its own दुर्योधन was but a means He aspired to be of service to his brothers. But alas 'they are no more. In their absence no importance attaches to औधन, दुर्योधन is so moved to think of the slaughter of his brothers that he weeps (रादिति) as the stage direction indicates. V 3,5-6 मृगच्छा embraces दुर्योधन (परिखल्य - absolutive of परि+म्बन्) and bids him take courage and to *console himself* (धृतराष्ट्र) and 'this extremely miserable (अतिदीना) mother of yours' अतिदीनां मातर समाश्रम्य = अतिदीनत्वान् मातर समाश्रम्य Her अतिदीनत्व is the reason why you should console her *Instead you are weeping* V, 3, 7 दुर्योधन takes up the same thread and says 'now consolation is difficult for you to have'

(4) Construe अथ मया निहतपुत्रया कुन्त्या सह शोकं अपि विराजमानो युवा तनयान् अनुशोचतम् । (पथ्यात्कथम्)

'Do you two grieve for your sons shaming (विराजमानौ) even in grief (शोकं अपि) along with कुन्ती who would have her sons slain (निहता पुत्रा यस्या सा निहतपुत्रा तथा) by me, to-day (अथ).' This means that दुर्योधन is bent on fighting against कुन्ती's sons whom he hopes to kill But that certainly is not going to make the departed sons of धृतराष्ट्र and गान्धारी come back to the world of living Grieve they must 'Only कुन्ती too would that every day be made to lose her sons धृतराष्ट्र and गान्धारी can under that circumstance shine, for the misery to which one's enemy is subjected is a source of joy to one's self निहत is p p p from नि+इत् used here in the sense of 'those who will be killed' V, 4, 3-5 गान्धारी has followed the import of V, 4 and therefore she implores दुर्योधन (एष ते शीघ्रात्कथं) not to fight again (निवर्त्य समस्त्यापारथ) तुरगे चित्तु चतनम्' act according to your father's words न पदिवम वयमात् that later than



अनीयित) V, 5, 13-18 दुर्षोधन finds it difficult to accept the instruction. Gāndhārī's helplessness due to her affection for her sons and the childishness (बाल्यवृत्त) of सत्य were intelligible. How was there an unsituation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वर lit heart-fever) *arising out of the death of sons* is prevailing over you. When he had all his brothers alive, दुर्षोधन did not ask for peace. He turned down the offer of peace sponsored by Vāsudeva. Now with भीष्म, द्रोण no more, with the younger brothers killed, how could दुर्षोधन ask for peace *just for his own body* out of affection for his own person—a matter of shame (सीढा) to a noble person? This is not going to have a happy end (न-सुखावसानम्). In fact दुर्षोधन is displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (युक्) i. e. धृतराष्ट्र, asks सत्य to solve a difficulty.

(6) Construe नृपाः हीयमानान् रिपून् कथं किल सदधते । अहं दुःशामनेन हीना, पाण्डवः अधुना सानुजः [ अस्ति ] ( पर्यावचनम् ).

This simple question ought to have suggested itself to सत्य 'how would युधिष्ठिर ( पाण्डव 'son of पाण्डु' ) who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? I am without दुःशामन.' Under the circumstances though I may for argumenet's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1-2 'If I request, युधिष्ठिर will do anything' is धृतराष्ट्र's reply V, 6 3-6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting - he is not going to live even if one of them is slain. He, therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7-9 Both सत्य and गान्धारी support धृतराष्ट्र's proposal.

(7) Construe एकैव अपि अर्जुनेन विना पार्थः मरणं प्रतिज्ञातवान्; भ्रातॄणां शत्रुं निहतं दुर्षोधनः जीवितुं विपद्यते । दुःशासनशोणितान्मनः तन्मूः अरिं भीम गदाकोटिना भिन्न [ मन्त्रम् ] अहं दिक्षु न विक्षिपामि. कृपणः [ सन् ] सार्थं विदधामि । (शार्ङ्गविक्रीडितम्).

दुर्षोधन very effectively turns the tables against धृत्, गान्धारी and सत्य. युधिष्ठिर has vowed that he would put an end to his life even if he lost one of his brothers and I bring myself up to live, दुर्षोधन brings himself to live even on his hundred younger brothers having been killed' Shall I not kill that enemy,

which there is none : e the last We are satisfied with this that you are alive. This is ample or more than we expected (प्रभृतम्) Do this last bidding of your father' V 4, 6 धृतराष्ट्र repeats the desire of गांधारी adding 'भन्वाया' and 'मम च निहताशेषबन्धुवर्गस्य' Have some consideration for my practically having lost all my relatives You are the last among them

(5) Construe ययो वलेन दायादा न गणिता तौ द्रोणभीष्मौ इतौ अघत ययात् आत्मत्र समयत फास्तुनात् जगत् भीतम् । म वक्षाना निधनेन भुभुना रिपु स्वयि शेषप्रतिज्ञ [भक्ति] । [हे] तात, धीरिपु मान मुञ्च इनीं अन्यौ पितरौ पाठय । (शार्ङ्गलिकीकृतम्)

Those two— द्रोण and भीष्म — on whose strength the rivals (शायरा — lit those claiming a share in the ancestral property दायम् आदरते रति) were not counted have been killed The world was afraid of भुजुन putting an end (समयत) to [the life] of Karna's son right before (अग्रत) him by the death or annihilation (निधन) of my dear sons, the enemy has his vow remaining (शेषा प्रतिज्ञा वस्य म शेषप्रतिज्ञ) in regard to you (स्वयि). Dear son (तात), give up pride towards enemies Protect these blind parents V 5 1-6 Duryodhana's question what he should do after having turned back (प्रतिनिवृत्त्य) from the battle-field is answered by Gāndhārī 'What your father will tell you' Sanjaya joins in the chorus saying 'यम इदम्' Duryodhana is exasperated and asks 'Sanjaya is there advice which is to be imparted even now?' Sanjaya replies 'So long as a विद्वांसु (one desirous of success aspiring to be the sovereign ruler) is alive, he is the object of instruction to be imparted to those who are possessed of wisdom (प्रज्ञा-वताम्)' The reply is a sound piece of advice of indicating that Sanjaya was deeply read in the राजनीतिशास्त्र Throughout his life a विद्विगीयु deserves to be advised by the knowing ones. No situation is too hopeless for such an instruction being given V, V, 7 दुर्योधन angrily throws out a challenge as it were and wants to learn what suitable (प्रतिरूपम्) advice he has to impart to दुर्योधन (अग्रान् प्रति) V, 5 8-12 धृतराष्ट्र points out that दुर्योधन is unnecessarily angry towards सुभय who is telling what is only proper (युक्त वाच युक्तवाद + इन् = युक्तवादी). He adds that if दुर्योधन would be his usual self (प्रवृत्तिम्-स्वभावम्-आचरण-भाषणस्थाने) instead of being upset the way he was, he (धृतराष्ट्र) would say what was proper for दुर्योधन to do. 'Even now your honour (अग्रान्) should conclude a treaty with युधिष्ठिर on terms (यत्तत्) desired by [you]

अभीष्टित) V, 5, 13-18 दुर्वाधन finds it difficult to accept the instruction Gandhārī's helplessness due to her affection for her sons and the childishness (बालिशता) of सत्रय were intelligible. How was there an infatuation on the part of धृतराष्ट्र too. Or, *anguish* (हृदयज्वर lit heart-fever) arising out of the death of sons is prevailing over you. When he had all his brothers alive, दुर्वाधन did not ask for peace. He turned down the offer of peace sponsored by Vāsudeva. Now with भीष्म, द्रोण no more, with the younger brothers killed, how could दुर्वाधन ask for peace just for his own body out of affection for his own person—a matter of shame (श्रीदा) to a noble person? This is not going to have a happy end (अ-सुखावसानम्). In fact दुर्वाधन is displeased with the advice given him by धृतराष्ट्र. But with the purpose of not directly offending the 'elderly' (गुरु) : e. धृतराष्ट्र asks कृत्रव to solve a difficulty.

(6) Construe नृपा हीयमानान् रिपून् कथं किल सदधते । अहं तु शासनेन हीनः, पाण्डव अधुना सानुज [ भक्ति ] (पद्मावतम्)

This simple question ought to have suggested itself to सत्रय 'how would युधिष्ठिर (पाण्डव 'son of पाण्डु') who has his younger brothers alive make peace with me? How would kings conclude a treaty with enemies who are losing? I am without दुःशासन'. Under the circumstances though I may for argumenet's sake be desirous of making peace, why should युधिष्ठिर be interested in any such proposition? V, 6, 1-2 'If I request, युधिष्ठिर will do anything is धृतराष्ट्र's reply V, 6 3-6 Another very important point धृतराष्ट्र makes out. युधिष्ठिर is ever afraid that younger brothers would be killed while fighting - he is not going to live even if one of them is slain. He therefore, is ever ready for peace whatever the hour you approach him for one. V, 6, 7-9 Both सत्रय and गान्धारी support धृतराष्ट्र's proposal.

(7) Construe एकं न वि अर्जुनेन विना पार्थ मरण प्रतिज्ञास्त्वाम्; भ्रातृणां शने निहते दुर्वाधन जीवितुं विषहते । दुःशासनशापिताशनं तम् अरिं भीम गदाक्रांतिना भिन्न [ मन्तम् ] अहं दिशु न वि क्षेपामि, कृपण [ सव ] सार्धं विदधामि । (सादृशविकीर्त्तनम्)

दुर्वाधन very effectively turns the tables against धृत्र०, गान्धारी and सत्रय. युधिष्ठिर has vowed that he would put an end to his life even if he lost one of his brothers and I bring myself up to live, दुर्वाधन brings himself to live even on his hundred younger brothers having been killed' Shall I not kill that enemy,

against the enemy But as is brought out by the verse that follows, दुर्वाहन rejects this proposal of his wily father whose blindness has prompted him to stoop even so low as this viz. thinking of disposing of the enemy by a secret means — not in a straight fight.

(9) Lines 1 & 2 Construe प्रत्यक्षे हतयान्धवा परे मे रह हन्तु न याग्वा । ते ख यत् रणे प्रकाश्य न कृत तेन कृतेन वा किम् । (शादूलविक्रीडितम्)

दुर्वाहन hates the idea of doing away with the enemies secretly They killed my kinsmen openly (प्रत्यक्षम्) — while I was seeing They ought not to be killed by me secretly (रह) 'What use is my doing that (तेन कृतेन वा किम्) which like them I do not do openly प्रकाश्यम्?' — he asks. V, 9, 1-2 गार्गी points out that दुर्वाहन is all alone

(a) Lines 3 & 4 Construe एक अह भवतीसुतक्षयकर । [हे] मात अय कियन्त [मन्ति] । केवल देव साह्यम् हेतु, भयना मेदिनी [निष्पाण्डवा] [मविप्यति] ।

'One' does not really present any difficulty 'Alone' he killed all her other sons (भक्त्या सुतानां क्षयकर) Only let fate come as a help (साह्यम् हेतु — this latter being imperative 2nd person sing of आ + इ to come) The earth (मेदिनी) [will be] void of पाण्डवस (निम्ना पाण्डवा यस्या सा निष्पाण्डवा) V, 9 1-3 There is a tumult behind the curtain Some one wants to report to the lord of the Kauravas the great slaughter (करन) that has started (प्रवृत्तम्) It is no use turning one's face away from what is unfavourable or not liked (कथिय) For, what is suitable to the time (कालस्य अनुरूपम्) has now to be done as a counter — measure (प्रति-वि-पातम्)

(10) Construe त्यक्तप्राज्वरदिम पावाङ्किते मागणे अङ्कितस्तु स्वन्दनवधनां परिचयात् वारहे शनै आरुध्यमाण, अङ्कित वार्ता पृच्छद्भ्य विभोचनजले वावेदयन् शल्य कुम्भ शल्यम् शून्येन एव रथेन सिधिरि याति । (शादूलविक्रीडितम्)

शल्य is going (याति) to the camp (शिरि) with the chariot (रथन) which is void (शून्येन) [of the owner, the warrior] He has cast off the whip (त्यक्त प्राज्वर दम) and the reins (रथमव च येन स त्यक्ताप्राज्वरदिम) He has his body (स्तु) all marked (अङ्कित) by arrows (मागणे) bearing the name of अजुन (पावाङ्किते) He is being slowly (शनै) dragged (आरुध्यमाण) by the horses (वारहे) out of familiarity (परिचयात्) with the track (वधना) of the chariot [। e शल्य is not directing or driving the horses at all and yet acquainted as the horses are with the usual track leading back to the camp they slowly are going back to the sibirā]

S'alya is communicating (भावेदयन् lit. causing to know) the news regarding the king of Amgas (i. e. Karṇa) by his [copious] tears from the eyes (विलोचनयो जलैः) to such persons as are asking (पृच्छन्त्यः) His chariot is void i. e. without Karṇa in it. S'alya thus is pricking people with a dart (शल्पयन्) i. e. causing them pain. This verse is a good example of graphic description or word - picture. Sanskrit Sāhityas'āstra accepts graphic descriptions of children, lower animals etc. alone as examples of स्वभावेक्ति [But if the graphic nature of the description be accepted as the criterion, this verse can be regarded as falling in that category] भद्र नारायण's fondness for श्लेष or paranomasia is evident. शल्प शल्पयन् is an instance of the type of 'अविनयनोर्कर्णधार कर्ण' (Act IV) or of 'न रथ । मनोरथ अपि which occurs in an earlier Act. V, 10 1-2 उद्घोषितम् has been caused to be declared, announced अ-विस्पष्टम् not quite distinct. अशने (विपुत) पात (fall) इव शल्पन् 'terrible like the crash of lightning' Duryodhana is full of apprehension. He shouts out for a servant. The charioteer enters in confusion and declares 'alas! we are undone!' and throws himself down (पातयति) On all pressing him to tell [what has happened] he does so

(11) Construe मनोरथम् इव कर्णस्य शून्य रथम् अधिरूढेन शल्पेन शल्पेन यथा प्रविशता अयं जनीष मूर्च्छितः । (भार्या)

This concourse of people (जनानाम् बोध lit. stream [बाध] of people) has got itself thrown into a swoon as by a dart that is entering (प्रविशता), by i. e. on account of S'alya who has mounted on the vacant (शून्य) chariot of कर्ण; like कर्ण's cherished desire [which also is to no purpose or शून्य] and is entering [the concourse] There is अनुपास in the verse रथ, मनोरथ, शल्पेन यथा शल्पेन make this clear रथ-मनोरथ श्लेष is repeated for a second time. V, 11, 2-3 दुर्योधन loses consciousness to learn of the death of कर्ण and his mother गान्धारी tries to restore consciousness to him (अन्, स्मृताश्चिदि, स्मृताश्चिदि). V, 11, 4 उषय too joins गान्धारी in the effort to bring दुर्योधन back to consciousness. The news of कर्ण's death is the greatest shock दुर्योधन has received. He had expressed a desire that karna and he together should leave the mortal world after having destroyed the enemies — Pṛthā's sons and done their duty by the departed (Vide IV 13 page 130) But all that is now a matter of

the past. कृताङ्ग has been able to gauge the magnitude of the loss दुर्योधन has sustained as is evident from the verse that follows

(12) Construe. भीष्मे द्रोणे च निहते य आत्मनश्चनम् आसीत् स मे पुत्रस्य प्रिय सुहृत् भय राधेय. अपि हतः । (पथ्यावक्त्रम्)

"He who was the resort (आत्मनश्चनम्) on भीष्म and द्रोण having been killed - that dear (प्रियः) friend (सुहृत्) of my son - son of Radhā (Ra deyah) [i. e. Karna]- too (अपि) has been killed." V, 12, 1 कृताङ्ग next addresses 'accursed' (हत lit. killed, undone) fate as follows in verse 13

(13) Construe. मन्व. अनुभूतशतपुत्रविपत्तिदुःखं मार्थवा ह्य शोच्यां दशाम् उपगतं हि अस्मिन् अशेषितुह्युस्वन्वर्गं दुर्याधने अपि भवता निराश कृतः । (वस्त्रतिष्ठन्)

I, who am blind (मन्व), who have experienced (अनुभूत) the grief (दुःख) of the death (विपत्ति) of hundred sons, who have got myself reduced to a pitiable (शोच्यां lit. worth being grieved for) condition (दशाम्), have been rendered hopeless (निराश - निर्दिष्टा माया यस्य स) by you in respect of दुर्योधन too, here (अस्मिन्), who has the entire group (वर्ग) of his friends (सुहृद्) and elderly persons (or preceptors) [such as द्रोण, भीष्म etc.] totally destroyed (lit. with not one from among them remaining अ - शेषित) अनुभूते शतपुत्राणां विपत्ते दुःख येन स - बहु० न शक्ति सुहृदां गुरुणां च वर्गे समूहं यस्य स - बहु०. What कृताङ्ग means is that as दुर्योधन is in no mood to listen to him and make peace with युधिष्ठिर, he (दुर्योधन) too is sure to go along the same path as his brothers and friends दुर्योधने अपि निराश इति is a पर्यायोक्त for दुर्योधनत्वापि समरे अबसान् नवित्थन् इत्यस्मिन्विषय न कापि श्रद्धा. The पर्यायोक्त is an instance of euphemism. It is interesting to see that the first thing that दुर्योधन does on having recovered consciousness इति सदा यन स - बहु. ) is to address himself to कर्म (whom he imagines to be standing in front of himself)

(14) Construe. अयि कर्म, मयि स्थितां मुदम् उद्गिरन् इव मे कर्ममुखदां निःश्रयच्छ, हे इषदनवत्सन् सततावियुक्तम्, बहुताप्रिय प्रिय मा विहाय यासि । [अनुभाषिणो]

"O Karna, sprinkling (उद्गिरन् lit. uttering, sending out) firm (स्थितां) delight (मुदम् from मुद ।) on me as it were (इव) do you vouchsafe (प्रयच्छ imperative second person sing of प्र+दा) to me words (गिरम्) giving delight to the ears O you so very affectionate towards [your son] Virasena, you are going (यासि-2nd person sing of the present tense of या to go) having abandoned (विहात) to abandon, of which विहाय is the स्वयन् or absolute) me, ever

(सतत) not separated (भ—विभुक्त) : e united [with you and] dear (प्रिय) [to you] The adjectives सततान्विभुक्तम् अकृताप्रिय (न कृतम् अप्रिय देन one who has not done anything not liked by you) and प्रिय qualifying मात् are significant They bring out the *impropriety* of Karna's having abandoned दुर्योधन The latter was dear to कर्ण, never [before] separated from him and had not done anything not liked by कर्ण And yet कर्ण thought it fit to abandon दुर्योधन Oh how unkind! Perhaps 'वृषसेनवत्सलता' brought out by the vocative, 'वृषसेनवत्सल' in line 4 explains कर्ण's conduct *Affection for one's son is wont to prove stronger than affection for one's friend* This is the implication of V 13, 4 दुर्योधन falls into a swoon again and all try to help him regain consciousness The repetition of कर्ण कर्ण and प्रिय प्रिय is well worth noting as an instance of शब्दालंकार (Cf 'शल्य कुलुं शल्यवन्' 'न रथ मनोरथम् अपि' which have already been pointed out at their proper places)

(15) Construe मन प्राणाधिके तस्मिन् अङ्गानाम् अधिपे हते उच्छ्वसन् अपि अह लज्जे । [हे] तात, आश्वासे का कथा ।

'When that overlord (अधि-प) of the Amgas has been killed—overlord of the Amgas— who was more to me than [even] my life (प्राणेभ्य अधिके) I am ashamed (लज्जे) even as I breathe (उच्छ्वसन् अपि) O father! what talk of consolation (आश्वास) [can be there]?' This means *now* consolation is what cannot be had Loss of Karna is the loss of all-in-all to दुर्योधन It may be pointed out that भट्ट नारायण has given the stage-direction पुनर्माँदमुपगत at the end of V, 14 There is another viz सर्वे समाश्वासयन्ति that follows it Apparently we are to read *between* the lines and understand that the efforts of all in bringing दुर्योधन back to consciousness are crowned with success and दुर्योधन is पुनर्लब्धसत्त्व, though भट्ट नारायण has not conveyed this in so many words Otherwise how could दुर्योधन utter V, 15? V, 15, 1 'अपि च'—'moreover' this is to strengthen what is contained in V, 15

(16) Construe शाश्व्यम् अपि शत्रुहत त वत्त दु शस्तने वन्धुवर्गं च अधुना न शोचामि । देन तु कर्णे अति दु श्वम् असाधु कृत समरे तस्य जनस्य निघनम् [अह] कर्तास्मि । (वसन्ततिलका)

I shall not (lit do not) grieve (शोचामि = शोचिष्यामि that dear दु शासन killed by the enemy as also the group (वर्ग) of brothers (or relatives), though (अपि) worthy of being grieved for (शोच्यम्) But one by whom (देन) an evil (असाधु) very diffi-

cult [ i. e. painful ] to hear has been perpetrated against ( lit. done to कृत ) Karna,— of that person ( तस्य जनस्य ) I shall bring about ( कदास्मि ) the annihilation ( निधनम् ) in battle ( समरे ) ” Naturally when दुर्योधन has no time even to grieve for his brothers who are worthy of being grieved for and when his sole concern is putting an end to the life of the person who brought about the cessation of Karna's life, how can दुर्योधन be expected to be consoled or comforted ? V, 16, 1-2 गांधारा asks दुर्योधन to check ( शिथिल्य-cause to be slack, slacken ) the flow of his tears ( बाष्पाना मोक्ष lit. release i. e. flow-प्रसर -of tears ) V, 16, 3 धृतराष्ट्र paraphrases शिथिल्य by परिभात्य' (wipe out, wipe off) and 'बाष्पमाधुन' (which incidentally is a Sanskritism for 'मुक्तान् बाष्पान्') by 'भक्ष्णि'

(17) Construe माम् उद्दिश्य प्राणान् त्यजन् [ कर्म ] केनचित् न निवारित । तत्कृते त्यजत दीनस्य मे बाष्प किं वायते । ( पथ्यावक्त्र )

Duryodhana feels that people are not showing due appreciation of what Karna did for him ( दुर्योधन ) 'He was not warded off ( न निवारित ) by any one when he was *abandoning his* [ very ] *life* ( प्राणान् ) for my sake ( माम् उद्दिश्य lit. with reference to me ). Why are [ just ] *tears* of me, a helpless ( दीन ) person, being warded off, — tears which I am shedding for him ? ' Those who want दुर्योधन to check the flow of his tears for कर्म who laid down his life for दुर्योधन are according to him showing an utter lack of the sense of proportion They are practically preventing दुर्योधन from being grateful कर्म parted with his life for the sake of दुर्योधन Poor दुर्योधन is not allowed to shed even tears for his friend. How strange ? V, 16, 1 इदं कर्म = कर्मेनात् । It is worth noting that दुर्योधन characterises this act as अ-सम्भवनीय, 'what never was regarded as possible' and 'अस्मत्कुलस्य अन्तःकरणम्' 'putting an end to our family'. This is consistent with the importance that दुर्योधन attached to कर्म's valour कर्म being no more was the same thing as an end being put to the Kuru family The charioteer, not knowing anything for certain, tells what he has heard people say ( एवं किञ्च जन कथयति 'so they say, people tell )

(18) Construe तस्य चक्रादुपसाराय इन्द्रसूनुो अग्निस्तेनाहतान्तस्य शरीरे किञ्च भूर्मा मिममचक्र निहत । ( आर्वा )

'The report goes ( किञ्च ) that [ Karna ] who had his wheel sunk ( नि - मग्न - p p नि + मरुत् to sink ) in earth was killed by the arrows



(शरी.) of that one with the 'wheel-weaponed' (चक्रम् आयुधे यस्य स चक्रायुध वासुदेव कृष्ण वा सारथि यस्य स -बहु० तस्य चक्रायुधसारथे ) as his charioteer, the son of Indra (इन्द्रस्य सन्तु ), the god of death (वृत्तान्त) to our army' भूमौ निमग्नचक्र is an instance of सापेक्ष समास as भूमौ has to be connected with निमग्न in निमग्नचक्र भूमितिमग्नचक्र would be the regular form of the compound. But as it is 'भूमौ निमग्नचक्र' is *not wrong* according to 'सापेक्षत्वेऽपि गनकत्वात्समास ।' Here there is an allusion to कर्म having been cursed by a माह्वण whose cow कर्म unwillingly killed to the effect that the wheel of his chariot would sink in earth while he would be fighting against his adversary

(19) Construe : कर्णानेन्दुस्मरणात् क्षुभित शोकसागर मे क्रोधजेन शिखिना वाडवेन इव पीयते । (पथ्यावकम्)

दुर्योधन says 'the ocean of my grief ( शोक एव सागर ) agitated by the recollection ( स्मरण ) of the moon in the form of Karna's face is being drunk by fire arising out of my wrath—as ( इव ) by submarine ( वाडवेन ) fire ( शिखिना to be construed with the उपमान 'वाडव').' What दुर्योधन means is this viz, grief is an ocean which surges high at the recollection of the moon in the form of Karna's face. कर्णानम् एव इन्दु, शोक. एव सागर are रूपक s He further states that this is being drunk ( पीयते ) by fire ( शिखिना - शिखा ज्वाला अस्य अस्ति इति शिखी बद्धि ) arising out of my anger ( क्रोधाज्जायते इति क्रोधज तेन ) This conveys that दुर्योधन's anger is fire which consumes the upsurging ocean of grief There is an उपमान ( standard of comparison ) mentioned in line 2nd viz, वाडव or submarine fire Ocean is in mythology regarded to have its waters consumed by a fire in it It is called वाडव बद्धवाया भयम् । It has a mare's head. By the mouth of this huge mare does all sea-water get itself consumed Here an allusion to the story of सौर्वे who practised penance to punish कान्धीयैः to such an extent that the flame of the fire of his wrath would have consumed the entire world—and who threw the same into the ocean at the request of his Pitr's is to be understood as being intended by the author In the Ādi parva of the Mahābhārata there is the story given in all its details The इरिविण्ण gives a slightly different version 'क्रोधजेन शिखिना वाडवेन इव' contains a simile in it Thus there are both रूपक and उपमा contained in the verse.

(20) Construe अयं शाकजन्मा ज्वलन दुःसह [सर्व] मा दहति ।  
समानायां विपत्तौ मे सशयित रण वरम् । (पथ्यावकम्)

'Fire arising out of grief (शोकान्न जन्म यस्य स शोकजन्मा ज्वलन् भग्नि इत्यर्थे) here, being difficult to bear (दुःसह) burns me. When the calamity is equal [under either circumstance: e. if I allow myself to be consumed by grief fire and if I go to the battle field to fight] battle field *regarding which there is a doubt* [or uncertainty] (सशय अस्य जात इति सूचित) is preferable (वरम्) from my view point' The gist of दुर्योधन's argument is—'if I remain here without fighting against the enemy grief for my departed friend will give rise to a fire which will definitely burn me down to ashes, if I go to the battle field it is as likely that *I shall kill the enemy as that I shall not*' This alternative where my death is not a certainty and thus is सूचित is better than the first. For शोकदहन necessarily will burn me down V, 20, 1 धृतराष्ट्र embraces दुर्योधन and addresses him in a manner overwhelmed with grief, 'The old man weeps (स्दन्) and says what follows in V, 21

(21) Construe [हे] तनय, साहसेषु सशय सत्य भवति भीम भीमसू उल्लेख्य एतत् हृदयं द्रवति । [हे] मानशौण्ड ते चेष्टितसु अनिकृतिनिपुणम्, अरीणां संगरे उल्लवहुलम् [अस्ति इति] हा इत अस्मि । (मालिनी) " "

"[Dear] son (तनय), to be sure (सत्य) in adventurous acts (साहसेषु) there is doubt [i. e. apprehension of serious consequences] Having thought of (एव + प्र + ईक्ष् absolute is उल्लेख्य) of the terror-striking (भीम = भयकरम्) Bhīma, my heart melts—(द्रवति) O you who are well known (शौण्ड) for your pride (मान), your action (चेष्टितम् = चेष्टनम् = व्यापार according to नपुसके भावे क्त from चेष्ट् to act) is not skilled or clever (निपुण) in treachery (निकृति) [while] the enemy's (अरीणां-पाण्डवानां) warfare (संगरे) is full of (बहुल) deception (उल्लवहुलम्, कैतव) Lines 3-4 explain why धृतराष्ट्र weeps He can visualize, even though bereft of the sense of vision, what would happen if दुर्योधन stepped on the battle field The enemy he has to fight is notorious for *deception* (it was with deception that warriors of eminence like भीष्म and द्रोण were disposed off by the पाण्डव) दुर्योधन is reputed for his pride He would *not* practise any deception 'I am, on this account (इति) undone!' says धृतराष्ट्र In the first two lines धृतराष्ट्र takes up what दुर्योधन had stated in verse 20 एण सूचित वरम्, 'Yes, to be sure it is true of adventures ('एण' is one of them) that there is a doubt: e. either possibility viz, (a) that one may win, (b) or that one

(शरी.) of that one with the wheel-weaponed (चक्रम् आयुधे यस्य स चक्रायुध वामुदेव कृष्ण वा सारथि यस्य स -बहु० तस्य चक्रायुधसारथे ) as his charioteer, the son of Indra (इन्द्रस्य सन्नु ) the god of death (कृतान्त) to our army' भूमौ निमग्नचक्र is an instance of सापेक्ष समास as भूमौ has to be connected with निमग्न in निमग्नचक्र भूमिनिमग्नचक्र would be the regular form of the compound. But as it is भूमौ निमग्नचक्र' is *not wrong* according to 'सापेक्षत्वेऽपि गमकत्वात्समास ।' Here there is an allusion to कर्ण having been cursed by a ब्राह्मण whose cow कर्ण unwillingly killed to the effect that the wheel of his chariot would sink in earth while he would be fighting against his adversary

(19) Construe : कर्णाननेन्दुस्मरणत् क्षुभित शोकसागर मे क्रोधजेन शिखिना वाह्वेन इव पीयते । (पथ्यावचनम्)

दुर्योधन says 'the ocean of my grief ( शोक एव सागर ) agitated by the recollection ( स्मरणम् ) of the moon in the form of Karna's face is being drunk by fire arising out of my wrath — as ( इव ) by submarine ( वाह्वेन ) fire ( शिखिना to be construed with the उपमान 'वाह्व' )' What दुर्योधन means is this—viz., grief is an ocean which surges high at the recollection of the moon in the form of Karna's face. कर्णाननम् एव इन्दु, शोक एव सागर, are रूपक s He further states that this is being drunk ( पीयते ) by fire ( शिखिना - शिखा ज्वाला अस्य अस्ति इति शिखी बहि ) arising out of my anger ( क्रोधाज्जायते इति क्रोधज तेन ) This conveys that दुर्योधन's anger is fire which consumes the upsurging ocean of grief There is an उपमान ( standard of comparison ) mentioned in line 2nd viz., वाह्व or submarine fire Ocean is in mythology regarded to have its waters consumed by a fire in it It is called वाह्व वडवाया अयम् । It has a *mare's* head. By the mouth of this huge mare does all sea-water get itself consumed. Here an allusion to the story of शैब्ये who practised penance to punish वानवीयेs to such an extent that the flame of the fire of his wrath would have consumed the entire world—and who threw the same into the ocean at the request of his Pits is to be understood as being intended by the author In the Ādi parva of the Mahābhārata there is the story given in all its details. The हरिवंश gives a slightly different version 'क्रोधजेन शिखिना वाह्वेन इव' contains a simile in it Thus there are both रूपक and उपमा contained in the verse.

(20) Construe अयं शाकजम्मा ज्वलन् दुसह [सन्] मा दहति । समानायां विपत्ता मे सहायित रण वरम् । (पथ्यावचनम्)

'Fire arising out of grief (शोकान्न जन्म यस्य सः शोकजन्मा ज्वलनमग्नि इत्यर्थः) here, being difficult to bear (दुस्त) burns me. When the calamity is equal [under either circumstance : e if I allow myself to be consumed by grief fire and if I go to the battle field to fight] battle field *regarding which there is a doubt* [or uncertainty] (सशय अस्य जात इति सूचित) is preferable (वरम्) from my view point.' The gist of दुर्वोधन's argument is—'if I remain here without fighting against the enemy grief for my departed friend will give rise to a fire which will definitely burn me down to ashes, if I go to the battle field it is as likely that *I shall kill the enemy as that I shall not*' This alternative where my death is not a certainty and thus is सूचित is better than the first. For शोकहन necessarily will burn me down V, 20, 1 धृतराष्ट्र embraces दुर्वोधन and addresses him in a manner overwhelmed with grief. The old man weeps (रुदन्) and says what follows in V, 21

(21) Construe [हे] तनय, साहसेषु सशयः सत्यं भवति भीम भीमसु उल्लेख्य एतत् हृदयं द्रवति । [हे] मानशौण्डं ते चेष्टितसु अनिकृतिनिपुणम्, अरीणां सगरं छलबहुलम् [अस्ति एति] हा हतः अस्मि । (मालिनी)

"[Dear] son (तनय), to be sure (सत्यं) in adventurous acts (साहसेषु) there is doubt [i. e. apprehension of serious consequences] Having thought of (उत् + प्र + ईक्ष् absolute is उल्लेख्य) of the terror-striking (भीम = भयकरम्) Bhīma, my heart melts (द्रवति) O you who are well known (शौण्डं) for your pride (मान), your action (चेष्टितम् = चेष्टनम् = व्यापारः according to नपुंसके भावे क्त from 'चेष्ट्' to act) is not skilled or clever (निपुण) in treachery (निकृति), [while] the enemy's (अरीणां=पाण्डवानां) warfare (सगरम्) is full of (बहुल) deception (छल=कपट, कैवल्य)' Lines 3-4 explain why धृतराष्ट्र weeps He can visualize, even though bereft of the sense of vision, what would happen if दुर्वोधन stepped on the battle field. The enemy he has to fight is notorious for *deceptions* (it was with deception that warriors of eminence like भीष्म and द्रोण were disposed off by the पाण्डवः) दुर्वोधन is reputed for his pride. He would *not* practise any deception. 'I am, on this account (एति) undone!' says धृतराष्ट्र. In the first two lines धृतराष्ट्र takes up what दुर्वोधन had stated in verse 20 'एण सूचितं वरम्.' Yes, to be sure it is true of adventures ('एण' is one of them) that there is a doubt. i. e. either possibility viz., (a) that one may win, (b) or that one

may lose. But in line 2 (verse 21) धृतराष्ट्र points out that in the present context (b) is out of question. To think of भीम who is 'भीम' or 'भयकर' is to be frightened. One's heart melts i. e. one gets unnerved at the mere thought of this adversary [— this was quite natural on the part of धृतराष्ट्र whose son दुःशासन was already killed by भीम and whose blood that literally 'भीम' enemy drank in the presence of the soldiers on either side] 'शौण्ड' literally is मत्त — one who helps himself liberally with an intoxicant ('शौण्डिकाणमेव गच्छाम' Sakuntala Act VI 'let us go to just a wine-seller's') Now such a person is only naturally known by many. In fact he becomes notorious. Here is a curious phenomenon from the point of view of the students of the bhāṣāśāstra that a word originally conveying a 'notorious' person is later understood to convey one who is well-known. The logic of the use of the word in such a sense is this, even a notorious person is well known by a large number of people. Later 'notoriety' is dropped and only the fact of being known is concentrated upon. Thus शौण्ड = प्रसिद्ध, दुर्वीर्य is known for his pride. He would go to the battle-field and fight like a hero. He would not employ any mean tricks such as were resorted to by the enemies. Use of Sikkhandi, even Yudhisṭhira saying 'As'vāthāmā hatah' and then adding in a low tone 'gaja it:' are devices to which दुर्वीर्य would not stoop. The result is obvious. The enemy is bound to have his heart's desire fulfilled. धृतराष्ट्र's exclamation 'alas! I am undone!' is perfectly natural against this background. V, 21, 4 गांधारी's fear is the same. सुतशतशतान्तेन वृकादरेण i. e. सुतशतस्य भक्तकन भीमेन सप्त सप्त युद्ध नागवने (30) are seeking battle with that veritable Death to my hundred sons! V, 21, 3 दुर्वीर्य does not even want to hear the name of भीम ('विष्णु तावत् वृकोदर!')

(22) Construe यन् पापनम हृदयस्य मनोरथं सवाङ्गचन्दनम नयनामल-दु [हे] भय, तव पुत्र [हे] तव, तव नयेऽदित्य कर्ण इतः, तत्र सपरि शशा पतन्तु। (बभ्रन्ति-भ्र)

"Let arrows fall instantaneously (सपरि = सहित्) on that one (तत्र = तस्मिन्) — by whom (येन) the sinful one (पापेन), the heart's cherished desire (मनोरथः) of my heart (मे हृदयस्य), sandle-juice चन्दनम्) [i. e. as cool as sandle paste] to all my limbs [i. e. the whole of my body, मयानि अङ्गानि तेषु चन्दनम्], the spotless (भयम्) moon (सः) to my eyes (नयनयो) and your son, O mother your sole (एक)

1 a. distinguished (श्रेष्ठ) pupil (शिष्य) in polity (नय = नीति = राजनीति), o father, — [ 1 e ] Karna has been killed. From the verse it is clear that दुर्योधन feels most for कर्ण. He wants अर्जुन to be the target of his arrows without any loss of time as that sinful wretch (पाप) killed Karna. कण एव मनोरथ, कण एव चन्दनरस, कण एव नवनामकेन्दु are obviously रूपक 'तव नदीकशिष्य' is a significant epithet of कर्ण like म मनोरथ etc. The verse thus is an instance of the परिकर अलंकार. V, 22, 1-9 दुर्योधन wants to waste no time. He tells his charioteer to bring the chariot quickly — or if he (the charioteer) be afraid of पाण्डव 'with the mace alone as my helper (गदा - मात्र - सहाय) I shall descend on the battle field.' दुर्योधन's resolve (व्यवसाय from वि + अव + से to decide, determine) is regarded by धृतराष्ट्र as one that is sure to consume them. He, therefore, asks दुर्योधन to appoint some one as the Commander-in-chief of the army. दुर्योधन says one has already been appointed (lit. sprinkled-with holy water). धृतराष्ट्र asks 'who? - Salya or Asvatthaman?' Sanjaya is pained (हा कष्टम् to learn that धृतराष्ट्र's hope that पाण्डव will be vanquished is dependent on शल्य

(23) Construe भीष्मे गत द्रोण हते, कण विनिपाति च शल्य पाण्डवान् जेष्यति [ इति एषा ] आशा [ इ ] राजन् बलवती [ उतु अस्ति ] (पथ्यावक्रम)

Very strong is your hope, O king that on Bhishma having gone on Drona having been slain, on Karna having been caused to fall [ dead on the battle-field ], Salya [ of all persons ] will conquer the पाण्डवः V, 23, 1 दुर्योधन asks what good is either शल्य or अश्वत्थामन् ?

(24) Construe कर्णाच्छिन्नदायी वा पार्थसागहर अवि वा अयम् आत्मा अवि वारिन्मपाते अधुवारिभि [ अभिषिक्त अस्ति ] ! (पथ्यावक्रम)

'Here my own self (आत्मा) [ has been sprinkled ] with tearwaters, the flow of which has not been checked (न निवारितं संपातं येषां अवि अनिवारितसंपातानि-व० अधुवारिणि ते सारणीभूते) — my own self or being that will give (दायी used proleptically 'one that will give') an embrace to कण 'or as another alternative will deprive पाथ 1 e. अर्जुन of his life. दुर्योधन conveys that seeking for any other person was unnecessary. He had sprinkled himself as the सेनापति with holy water of no rivers but with his incessantly flowing tears. The consequence was not difficult to predict. Either he would embrace कण [ in the yonder world ] or he would deprive अर्जुन

of his life 'दतो वा प्राप्स्यमि कर्णं जित्वा वाः हनिष्यामि पार्थम्' कर्णा लिंगनद्रायी is a euphemistic expression as कर्ण is no more- But incidentally this also brings out that दुर्योधन's highest happiness is embracing his dearest friend कर्ण 'Whether I win or lose, either way I shall be happy. Winning would mean getting rid of the hated पार्थ, Losing would mean being in close company with my alter ego कर्ण' — This is the thought present to दुर्योधन's mind 'अनिवारितस्पातैः' may be regarded as bringing out the superiority of waters. दुर्योधन has decided to use for his own सैन्यत्यागिषेक. Waters of holy rivers howsoever profuse will have their सपास terminated 'Tears from my eyes are flowing on unchecked' V, 24, 1-4 Evidently this is भीमसेन accompanied by अर्जुन who is shouting behind the curtain 'Don't be afraid of us. Tell us *where* is Suyodhana [at present]' Naturally धृतराष्ट्र, गान्धारी, दुर्योधन, सजय — all are confused to hear this [unexpectedly] (सर्वे सततभ्रमम् आकण्वन्ति) V, 24, 5 In confusion does the charioteer of दुर्योधन enter (he had gone out to get his master's chariot ready) and acquaints the 'long lived one' ('आयुष्मन्' is the term that a charioteer is to use while addressing his master, the warrior for whom he is driving the chariot) with the arrival of the two sons of द्रुप, भीम and अर्जुन on the scene

(25) Line 1 Construe एकरथाहूदौ त्वाम् इत इत पृच्छन्तौ प्राप्नो ।

'The two have arrived (प्राप्तौ) who have mounted on the same chariot and are asking about you here and there' V, 25 (line 1), 1 'who, who' all ask. The charioteer replies

(25) Line 2 Construe स कर्णादि स च क्रूर इवत्कर्मा घृकोदर । (दथाववत्रम्)

That notorious (स) enemy of कर्ण and that cruel Vikodara of acts like those of a wolf (वृकरय कर्माणि इव कर्माणि यस्य स वृककर्मा) V, 25, 1-2 गान्धारी is full of apprehension and asks दुर्योधन 'what is to be done now (lit. here)?' दुर्योधन says 'why? my mace is there just very near' V, 25, 4-5 दुर्योधन wants the charioteer to take धृतराष्ट्र and गान्धारी back to the camp. He wants the सत्त to use the chariot for the purpose- Personally दुर्योधन is glad that 'the persons who would remove his grief' have arrived. He is confident he would be able to smash the enemy by offering to दुर्योधन this opportunity would remove दुर्योधन's grief. V, 25, 6-7 धृतराष्ट्र wants to ascertain the purpose (भाव lit. feeling) or intention of the visitors. दुर्योधन does not approve of this 'What is the use of this knowing of the purpose?' he

aks. V, 25, 8-9 Meanwhile both the पाण्डवs enter भीम continues addressing the 'dependents of दुर्योधन (ः e दुर्योधन) and asking them why they are moving in a disorderly (अवपातयन्) manner He says there is no reason why they should be afraid of them (भान and भर्तुन)

(27) Construe. द्यूच्छलानां कर्ता, जतुमयशस्पोदीपन म भिनानां कृष्णकेशसूरी व्यपनयनमस्तु यस्य पाण्डवा दासा [अभवन्], दुःशान्मारे अनुचरानस्य गुरु, अन्नराजस्य मित्रम् अतो राजा दुर्याधन क्व आस्ते [आवयो] कथयत न रुपा [अपि तु] द्रष्टुम् [आवान्] आगतो स्व. : (स्रग्धरा).

'Tell us (कथयत) where is that king दुर्योधन the author (कर्ता) of the deceitful tricks of gambling (द्यूच्छलानां), the enkindler (उदीपन) of the house (शरण) full of lac (शु - मय) extremely proud, the wind (मन्त्र) in the act of tossing away (विशेषण अपनयनम्) of the hair (केच) and the upper garment (उत्तरीय) of द्रौपदी (वृष्णा) — he whose slaves the पाण्डवs were the elder brother (गुरु) of a hundred younger brothers with दुःशान्म as the first (दुःशासन आदी यस्य तत् दुःशासनानि अनुचरानां तत्र तस्य) Not in anger (न रुपा instru sing of म् 'anger') [but just] to see [him and his parents] have we two come (आगतौ च)' दुःशान्म is identified with वृष्णायां केशानान् उत्तरीयस्य (च) व्यपनयने मस्तु This is an instance of रूपक as there is भेद between the उमय (दुर्योधन) and the उमान (मस्तु)

V, 26, 1 उपनेप = उपन्यास introduction दास्य terrible (from the root दृ to tear) V, 26, 2 Sanjaya's observation is apt from the point of view of धृतराष्ट्र and दुर्योधन ह्यनि म्य विप्रिय (what is not liked what is hated) ये त ह्यनि-म्यविप्रिया those who in respect of their acts have done everything harm or injury सदनि = अधुना now 'वाचा व्यवत्यन्ति are doing it with words. Sanjaya means 'the पाण्डवs are not content with having done harm with deeds they want to do it now with words [as well] It was with that purpose that भीम used the many phrases that qualified दुर्योधन in V, 26 V, 26 3 दुर्योधन wants भय to convey to, भीम and अनु 'here does he stand दुर्याधन is neither ashamed nor afraid of what he did here he faces you' is his purport.

V, 26, 6 अनु whose mental make up is different from that of भीममन cannot bring himself to tormenting or causing distress again (इदम्) to the old parents already tormented by grief for their sons He proposes to go back. V, 26 8-10 मन does not like अनु's being so very full of concern for धृतराष्ट्र and गन्धारी 'O fool' he says 'good behaviour (मन्त्राणां) ought not to be transgressed Having come



so close to the parents going away without saluting them would be the height of impropriety (न युक्तम्)' अभिवाद्य having saluted—absolute of अभि + वाद्, न अभिवाद्य is अनभिवाद्य. भीम may be nay is a believer in 'tit for tat'. Yet he observes decorum all right. अथवा तिष्ठ is significant. He changes his mind (अथवा) and decides to go into the presence of धृतराष्ट्र and गांधारी and salute them after having made them hear (विशेषेण यथा स्यात् तथा श्रावयित्वा, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe : यत्र ते सुतैः सकलरिपुजयाशा बद्धा, यस्य गर्वेण लोकः कृणन् इव परिभूतः, तस्य राधासुतस्य रणशिरसि निहन्ता अय मध्यमः पाण्डवः, पितरौ वा प्रणमति । (माहिनी)

'Here doth the middle पाण्डव (i. e. middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) i. e. अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वा) [my] parents (पितरौ)—the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (कर्ण) at the fore-front (lit head शिरसि) of battle—that son of राधा on whom (यत्र = यस्मिन्) was fixed (बद्धा) the hope (आशा) of victory over all enemies (सकलरिपुजय—सर्वानां रिपूणां जयः तस्य आशा) by your (ते) sons (सुतैः), by whom (lit. of whom) the world (लोक) was treated with contempt (slighted परि + भू to insult परिभूतः is p p p from the root) as [a blade of] grass (कृणन् इव) on account of his pride—यत्र आशा बद्धा, यस्य गर्वेण लोकः परिभूतः तस्य राधासुतस्य रणशिरसि निहन्ता— all the words in the phrase qualifying वर्ण as well as मध्यम, पाण्डव, are significant. There is परिवर्त अक्षर contained in the verse पितरौ वा = कित्वात् वा. Thus in line 4 there is काव्यलिङ्ग or हेतु

(28) Construe: नृपितायेपकोरव्यः दु शान्तामृना क्षीरः सुयोधनस्य ऊर्वो, भृष्टा अयं भीमः शिरसा अक्षति । (अनुष्टुप्)

to भीमसेन's utterance. If he is 'चूर्णित-भद्रोष-कौरव्य,' where is the need for breaking the thighs of दुर्योधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजग्र is only a स्थूलदृष्टया *correct* phrase, similarly भद्रोष = परद्रोष. V, 28, 1-3 धृतराष्ट्र is *offended* by भीमसेन's matter-of-fact declaration that he would break दुर्योधन's thighs. This doing harm (अपहृतम्) to or injuring the enemy (द्वन्द्व = शत्रु) is *not* what has been done by *your honour alone* (भवता एव). So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (स्मरे विदधिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उद्वेगसि) by this kind of boastings (विद्वेषनानि)? V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अल मन्युना 'enough of anger') Bhīma's boast is a *reaction* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

(29) Construe. तव सदसि यैः नृपैः पाण्डवानां वधुः इत्यादि केदेषु इत्यादि ते सर्वे येन कुरुक्षेत्रमुल्लासयामा क्रोधवद्भिर्दग्धा. एतस्मात् [कारणात्] मुजदलक्ष्मणादयान् न लुप्त, दपात् अपि न, अह आद्ये । पुत्रे पौत्रे च कृते अनिउगणि कर्मणि [हे] तात त्वम् एव साक्षी [भवतः] । (सम्भवात्) ।

In so far as (येन) all those (ते सर्वे) were burnt down (दग्धा) with a contempt (भवता) [worthy] of, & deserved by a group (कुल lit. family) of emaciated (इत्या) moths (दुलभ), in the fire (वहि) of wrath (क्रोध) — on this account (एतस्मात्) I *cause* you to hear (श्रावय) not for boasting (श्रापया) of the strength (बल) of arms, nor again (न अपि) out of pride (दपात्) The victims of my wrath are those kings by whom Kṛpā (Draupadi) the *bride* of पाण्डव was *dragged* (इत्या) by her hair (केदेषु) in *your* assembly (सदसि) That is why I cause you to listen what I have done to them Father (तात), in regard to the very great deed which was done by your sons and grandsons (पुत्रे पौत्रे च) you were yourself (त्वम् एव) the witness. So blame your sons and grandsons for their misbehaviour gross misbehaviour instead of blaming me for what you have called my 'boastings.' It is difficult to understand what मद्रु नारायण wants to convey by 'पौत्रे च', unless of course it be that भीमसेन means that the पौत्रे *did not prevent* दुर्योधन, दु शान्त from इत्यादि. But how could they be expected to do so especially when veterans like भीष्म, द्रोण could not do any thing? V, 29, 1 दुर्योधन answers भीमसेन in V, 30 —

so close to the parents going away without saluting them would be the height of impropriety (ननुक्तम्) अभिनव having saluted—absolute of अभि + वाद्, न अभिवाय is अनभिवाय भीम may be nay is a believer in 'tit for tat' Yet he observes decorum all right भयवा निष्ठ is significant. He changes his mind (भयवा) and decides to go into the presence of धृतराष्ट्र and गांधारी and salute them after having made them hear (विश्रवण यथा स्यात् तथा भवदित्थं, विश्राव्य) their names and deeds. V, 26, 1 The younger brother अर्जुन dares not contradict भीम. He draws near the 'parents' and salutes them.

(27) Construe यत्र ते मुते स्रष्टरिपुत्रवाशा वदा, यस्य गर्वण लोके वृष्णम् इव परिभूतः, तस्य राधासुतस्य रणशिरसि निहन्ता अय मध्यम पाण्डवः, पितरौ वा प्रणमति । (मानिनी)

'Here doth the middle पाण्डव (the middle son of पाण्डु in this context, though the word is once used to refer to भीम formerly) i. e. अर्जुन (with युधिष्ठिर and भीम as his elders on one side and नकुल and सहदेव as his younger brothers on the other) salute you two (वा) [my] parents (पितरौ)—the middle पाण्डव who is the slayer (निहन्ता) of the son of राधा (वर्मा) at the fore-front (lit. head शिरसि) of battle—that son of राधा on whom (यत्र = यस्मिन्) was fixed (वदा) the hope (भाशा) of victory over all enemies (स्रष्टरिपुत्रजय—स्रष्टरानां रिपूणां जय तस्य भाशा) by your (ते) sons (मुते), by whom (lit. of whom) the world (लोके) was treated with contempt (slighted परि + भू to insult परिभूत is p p p from the root) as [a blade of] grass (वृष्णम् इव) on account of his pride—यत्र भाशा वदा, यस्य गर्वण लोके परिभूत तस्य राधासुतस्य रणशिरसि निहन्ता—all the words in the phrase qualifying वण as well as मध्यम पाण्डव are significant. There is परिक्ल अलंकार contained in the verse पितरौ वा = पितृत्वात् वा. Thus in line 4 there is वाच्यलिङ्ग or हेतु

(28) Construe चूर्णिताशेषकौरव्य दुःशासनासृजा क्षीरं दुर्योधनस्य ऊर्वो भङ्क्ता अयं भीम शिरसा अञ्जति । (अनुष्टुप्)

Bhīmasena prefers to be brief चूर्णिता अशेषा (all) कौरव्या (Kauravas) येन स—one who has pounded (चूर्णित—lit. reduced to a powder) all Kauravas दुःशासतस्य असृजा रुधिरं क्षीरं मत्तः i. e. intoxicated. The first line contains two phrases giving to know what भीम has done already. The phrase in the first half of the second line brings out what भीम is going to do in the immediate future दुर्योधनस्य ऊर्वो भङ्क्ता—the breaker of the thighs of दुर्योधन भङ्क्ता is used proleptically (वक्तव्यमात्रेण वक्तव्यमात्रेण) It is evident that strict logic cannot be applied

to भीमसेन's utterance. If he is 'चूर्णित-अशेष-कौरव्य,' where is the need for breaking the thighs of दुर्योधन who is a कौरव्य as much as his brothers. It is evident that just as दुर्योधन did *not* have a hundred brothers अनुजशत is only a स्थूलरहस्या *correct* phrase, similarly अशेष = परशेष. V, 28, 1-3 धृतराष्ट्र is *offended* by भीमसेन's matter-of-fact declaration that he would break दुर्योधन's thighs. This doing harm (अपहृतम्) to or injuring the enemy (सपत्न = शत्रु) is *not* what has been done by *your honour alone* (भवता एव) So long as (यावत्) there is the warrior class (क्षत्रम्), there will be heroes coming out triumphant in battle (सन्तरे विजयिनः) and heroic persons who would be conquered and killed. Why are you then causing us distress (lit. disgust उद्वेग्यमि) by this kind of boastings (विकल्पनाभि)?' V 28, 4 भीमसेन points out that धृतराष्ट्र should not be angry (अल मन्थुना 'enough of anger') Bhīma's boast is a *re action* to the behaviour of धृतराष्ट्र's son which he has conveniently forgotten.

(29) Construe तव सदसि यैः नृपैः पाण्डवानां वधुः कृष्णा केशेषु वृथा ते सर्वे येन कृष्णश्लभकुलावश्या क्रोधवह्नी दग्धा एतस्मात् [कारणात्] भुजश्लक्षाघवा न उत, दर्पात् अपि न, अह भ्रावये । पुत्रैर् पौत्रैः च कृते अतिगुणि कर्मणि [रे] तात् स्वम् एव साक्षी [अभवः] । (सम्भरा )

In so far as (येन) all those (ते सर्वे) were burnt down (दग्धा) with a contempt (अवज्ञा) [worthy] of : e. deserved by a group (कुल lit. family) of emaciated (कृष्ण) moths (श्लभ), in the fire (वह्नि) of wrath (क्रोध) — on this account (एतस्मात्) I *cause* you to hear (श्रावय) not for boasting (श्रावया) of the strength (बल) of arms, nor again (न अपि) out of pride (दर्पात्) The victims of my wrath are those kings by whom Kṛpnā ( Draupadī ) the *bride* of पाण्डवस was *dragged* ( वृथा ) by her *hair*(केशेषु) in *your* assembly (सदसि) That is why I cause you to listen what I have done to them Father (तत्), in regard to the very great deed which was done by your sons and grandsons (पुत्रैः-पौत्रैः च) you were yourself (स्वम् एव) the witness. So blame your sons and grandsons for their mis behaviour gross mis behaviour instead of blaming me for what you have called my 'boastings.' It is difficult to understand what मृदु नारायण wants to convey by 'पौत्रैः च', unless of course it be that भीमसेन means that the पौत्रस *did not prevent* दुर्योधन, दु शपत्न from कृष्णाकर्षण. But how could they be expected to do so especially when veterans like भीष्म, द्रोण could not do any thing? V, 29, 1 दुर्योधन answers भीमसेन in V, 30 —

(30) Construe तव, तव पशा न, तस्य राज्ञ त्वा वा प्रत्यक्ष [युष्माक] भार्या [भरमाक] घृतदासी मम भुवनपते आश्रया भूपतीनां प्रत्यक्ष केशेषु कृष्टा । ये नरेन्द्रा इता ते अस्मिन् वैद्युतवन्धे किम् अकृतम्, वद नाहो नीयातिरेवद्रविणशुभम् मम अजित्वा एव [एष ते] दर्ष । (सम्भरा)

दुर्योधन prefaces verse 30 with a question 'why do you, o son of wind, praise ( 'मघसे ) your act ( आत्मन कर्ण ) worthy of censure ( निन्दितव्य ), in the presence of the *old king*? The *old king* is not your equal There is no point in boasting before him 'Your wife was dragged by her hair, right before ( प्रत्यक्ष ) you and you o beast ( this is addressed to भर्तुन ) before that *king* (1) [ 1 e युधिष्ठिर ] or before those two [ 1 e नकुल and रुद्रदेव ], nay, in the presence of [ all ] kings [ What was wrong in that? ] At the command issued by me ( मम अश्रया ) the lord of the earth ( भुवनस्य पते ) our *female slave* [ वन ] in gram bhng was dragged What wrong was done to you in this [ act ] which followed in the train of enmity [ between you and us, sons of घृतराष्ट्र ] by those lords of men who have been killed by you There is no point in your addressing my old father There is no point in your having killed those kings who did you no harm If any body did you harm it was I There is pride ( दर्ष ) on your part even without conquering me ( मम अजित्वा एव ) who have a great pride ( शुभ्र मद यस्य स तम् ) on account of the riches ( द्रविण द्रव्य ) in the form of excess ( अति रेव from अति + रिच ) of the valour of arms *Vanquish me and then indulge in this boasting So long as you have not conquered me the boast is idle*

V 30, 1-2 आ is expressive of great displeasure एव न भवति here you will not be = you will be no more दुर्योधन means business He gets up and angrily desires to strike ( हतु ) भीम His old and blind father catches hold of him and makes him sit down ( उपवेशयति - 3rd person sing of the present tense of the *causal* base of उप + वि + श्रु to sit ) Bhīma shows his anger by acting like the actor playing भीम s role does so ( भीम भाष नाट्यति ) V 30 3 अजुन tries to appease भीम There is no use being angry with this one ( दुर्योधन ) - he says

(31) Construe वर्मणा न शक्त इतन्नातशत दुर्लीप्य वाचा अप्रियाणि कराति । अस्य प्रन्नापै [ अस्माकम् ] का व्यथा । ( पथ्यावचनम् )

This one ( दुर्योधन ) has his hundred brothers killed Not able ( न शक्त ) to do anything in terms of deeds ( कर्मणा ) he is doing what is not relished by us ( अप्रियाणि ) by words or *verbally* only [ So long as the words

are devoid of any meaning] what torment is there caused by the ravings (प्रलप्यै) of this one?—Evidently none प्रलप्यै are never to be taken seriously)

(32) Construe [हे] कटुप्रलपिन् यदि मद्गदाग्रनिभिषमानरणिनास्थि ते शरीरे गुरु. विघ्न न कुर्वते [तर्हि] अहं दुःशामनानुगमनाय भवन्तम् अत्र एषा किं न विदामेयम् (वमन्तवित्का)

'O you who indulge in bitter (कटु) ravings (प्रलप्य + इन्)' if the elderly person (गुरु = वृत्राष्ट) were not to (lit. make + e) put an obstacle (विघ्न न कुर्वते) in respect of your body which would have its bones (अस्थानि) rattling or making a crashing noise (रणिना) as they would be getting themselves broken (निभिषमान) by the end (अग्र lit. point, tip) of my mace. why would I not kill (विदामेयम्—potential first person sing. of वि + इम्) you right here (अत्रैव) so as to facilitate your [lit. for your] following Dus's'asana [in the other world]? दुःशामनानुगमनाय is euphemistic for मरणदनन्तर स्वगमनाय भीमसेन is apprehending that धर्मराष्ट्र would prevent him from killing दुर्योधन on the spot. Otherwise he would have sent दुर्योधन along the path that would have led him to where दुःशामन had already repaired. नम गदाया अग्रेण निभिषमानानि रणिनानि (producing a crashing noise) च अस्थानि यस्मिन् तद् मद्गदाग्ररणिनास्थि शरीरे तस्मिन्। वदु० V, 32, 11 भीमसेन points out another relevant detail [which दुर्योधन has missed]

(33) Construe यत् स्त्रीवत् नयनसर्जितं शोकं त्याजितं भवति, यः भ्रातुः वधं स्वच्छदं विषयते स स्त्रीकृतं भवति च, युष्मत्कुलकर्मणिगीकुले भीमसेने दुष्टे [सति] तव कुटुम्बते जीवितस्य एतत् कारणम् आसीत्। (मन्द्राजान्ता)

'That (यत्) you were made to give vent to (lit. abandon) your grief, woman-like, by means of your tears (नयनसर्जितं), that you were made a witness (साक्षात्कृतं—स साक्षी साक्षी सपक्षमान कृत-स स्त्रीकृत) to the tearing (विच्छदने lit. to the unmaking) of your brother's broad chest (वधं स्वच्छदं)—this (एतत्) was the cause (कारणम्) of the life (राजिविषय) of you a bad king (यत् कुलकर्मणिगीकुले) [even] when भीमसेन the elephant (कुम्भार) to the lotus-pond of your family was enraged (दुष्टे)' भीमसेन means to say that दुःशामन was allowed to live so long though he was a bad king, simply because भीमसेन wanted दुर्योधन to shed tears like a woman [on the slaughter of his brothers] and to make him a witness to the tearing open of the broad chest of his [younger] brother दुःशामन. Only to mete-out to you this punishment you richly deserved, were you allowed

to live so long. Otherwise भीमसेन who is an elephant to the lotus pond of your family would long ago have made short work of you. In line 4 there is a परम्परित रूपक. V, 33, 1-2 दुर्वोधन is paying back to भीमसेन the compliments he had received in 'भरतकुलकलङ्क' and 'मूढ'. Duryodhana does not lag behind. He flings भरतकुलस्य अपसव — 'the lowest among those belonging to the भरत family' and 'पाण्डवपशो' (o beast of a पाण्डव) in भीमसेन's face.

(34) Construe. बान्धवाः न चिरात् मद्गदाभिन्नवध्वाऽस्थिवेणिनाभीम-भूषणं रणाङ्गणे सुप्तं खां वृक्ष्यन्ति । (दध्यावन्नमम्)

'Relatives or the kith and kin (बान्धवाः) will before long (न चिरात् 'not after long') see you asleep (सुप्त 'one who has slept') on the battle field, possessed as you would be of a terrible (भीम = भयकर) decoration or ornament (भूषण) in the form of the braid (वेणिका) in the form of the bones of the chest broken (भिन्न) by my (मद्) mace (गदा) मन गदया भिन्न यद् वक्ष्म. तस्य अस्थीनि वेणिका इव — इत् भीम (भयकर) भूषणं यस्य स. — वहु० — तम् । दुर्वोधन visualises भीमसेन being pulverised by the mace he (हु०) handles. भीम's chest - bones will be broken. They will be the ornament - but awe inspiring one - that भीम already slain would be wearing. These he would be wearing on having been made to sleep for all time on the battle field by दुर्वोधन. V, 34, 1 भीमसेन derides दुर्वोधन 'if so, you would be [regarded as being] reliable' 'I would, however, like to tell what is imminent (प्रत्यासन्न)

(35) Construe: पीनाभ्यां मद्भुजान्भ्यां भ्रमितगुल्फपातसञ्चूर्णितोरो कूरस्य तव शिरसि श्वः प्रभाते नृणां दस्यतां पादम् आघाय स्यानेन आर्द्रेण स्वमुत्सन्नान्त्रात्त्रक्रोद्गलनगरुद-मृत्चन्दनेन आकृत [अह] स्वयं भीम भूषणम् अनुभविता अस्मि । (सम्परा) ।

Bhīma means there is not any the least doubt that he is going to have a terrible ornament on. Only the details are somewhat different from those given by दुर्वोधन in verse 34. 'To-morrow (श्व — adverb of time), early in the morning (प्रभाते-[if when the day will have dawned प्र + भा p. p. प्रभातम् — तस्मिन्]), while [all] men will be seeing (दस्यतां नृणां) i. e. in spite of them [much as some of them would like to prevent me, they would not be able to do so], having planted (आघाय—absolute of भा+घा to put. plant) my foot on the head of you (तव) with your thighs pulverised (सञ्चूर्णिते ऊरू यस्य स. — व० तस्य सञ्चूर्णितोरो) by the strokes (आघात) of my heavy (गुर) mace made to whirl round (भ्रमित) by my brawny (पीन) arms (भुज) and

being smeared (अन p p p of अञ्च्) up to (आ) the very tips (अग्र) of my nails (नख) by the sandal paste (चन्दन) in the form of blood (असृग्) oozing (गल्ब) as a result of the tearing open (उद्-दलनम्) of the circle of brothers (भ्रातृणा चक्रम्) with you as the head (विमुख्य-त्व मुख्य यस्य तद)—sandal paste or ointment (चन्दनेन) which would be coagulated (स्वान) and wet (आद्रे)—I shall *myself* (स्वयं) enjoy (अनुभविता अग्नि) a dreadful (भीम = भयङ्कर) decoration (भूषणम्). Thus with the important changes स्वयम् अनुभविता अग्नि and 'स्वयनेनाद्रेण त्वनुप्यभ्रातृचक्रोद्दलनगद्दल्वचन्दनेन अतः' what दुर्योधन said of भीम 'भीमभूषणम्' is correct. As the change is significant and भीम is confident about what is going to happen he *smiles* (विहस्य) before conveying to दुर्योधन how he (दुर्योधन) is not one who is not to be believed (म-श्रेय) दुर्योधन is श्रेय to be sure, only with some modifications in what he stated. (1) *None else is going to decorate भीम, he is going to wear a terrible decoration himself, of his own accord or on his own initiative* (2) *the decoration is going to take the form of the wet and coagulated sandal ointment in the form of the blood of the circle of दुर्योधन's brothers with दुर्योधन as the leader* भ्रमिना च गुण च अमौ गदा च तस्या आधातौ मचूर्णिते ऊरु यस्य स- बहु० Mark that पानान्या म् पुत्रान्या is to be connected with भ्रमिना in the expression भ्रमिते सचूर्णितारे Thus मन्भुजान्या सचूर्णितोरो is a सपेश समास त्व मुख्य यस्य त्व भ्रातृणा चक्र त्व उद्दल (विदारण) तेन गल्ब यद् असृग् (n. = रधिरम्) तद् एव चन्दनम्—कथारव असृग् एव चन्दनम् illustrates the रूपक अलकार. The शब्दालकार in भविता भूषण भीमम् is evidently अनुप्रास V 35,1-3 Behind the curtain there is an announcement of the command (सनाहापवति - lit. causes to know well मन्वक् आशापवति-3rd person sing of the causal of सम् + आ + दा) of His Majesty ('देव') Yudhishtira. निहत सक्लम् अरातीना दृष्टानिति यावद् चक्र समूह येन म निहतमफलारातिचक्र - बहु० आक्रान्त लघित (crossed) परशुरामस्य अभिराम (अभिन रनपाय) यद् येन म-आक्रान्तपरशुरामाभिरामवशा-बहु प्रतापन (by valour heat) तापित (lit. heated metaphorically brought under sway) दिशा मण्ड यन ए-बहु०दिङ्मण्ड evidently stands for तन्नु तद्दि दिशु स्थिता जना -all of them have been brought under control by युधिष्ठिर thanks to his valour-न तद् शत दस्य म अनातशत्रु a name which does justice to the policy of युधिष्ठिर not to make enmity with anybody (though it is a different matter that दुर्योधन, दुःशासन etc bore enmity to युधिष्ठिर भीम etc right from their childhood) युधिष्ठिर *did not take any initiative in the matter of creating any enmity* instead followed as



far as possible the policy of making peace. Hence was भीमसेन angry with his elder brother whom he refused to accept as such, whom he refused to obey in his capacity as the king 'for just a day, to-day' (Act I, verse 12) V, 35, 3 भीम and अर्जुन are naturally eager to learn what command their elder brother is issuing. Behind the curtain again the following words—the text of V, 36—are heard.

(36) Construe अज्ञाः जनाः रणशिरसि हताना देहभारान् वह्निसात् कुर्वन्तु । अग्नी बान्धवा बान्धवेभ्यः क्वम् अपि अश्रुमिश्र जल दत्तु क्षनराग्ने गृध्रकड्कं खण्डितान् ज्ञातिदेहान् मार्गन्ताम् रिपुभि मह भय भास्वान् अस्त प्रयात [अत] बलानि सहियन्ताम् । (सम्भरा) .

'Let the related (आप्ताः) persons (जनाः) of those who have been killed (हतानां) at the fore-front (lit. head शिरसि) of the battle (रण) make the heaps of their bodies over (सत्, कुर्वन्तु) to the fire (वह्नि) Let these (अग्नी) relatives offer somehow (क्वचिद्) to relatives (बान्धवेभ्यः) water (जलम्) mixed up (अश्रुमिश्रम्) with tears (अश्रुभिः) Let them find out or search for (मार्गन्ताम्) in the forest (गहनम् = वनम्) of men that have been killed (हतानां), bodies of relatives (ज्ञातिनां देहान्) cut [to pieces] (खण्डितान्) by vultures and herons (गृध्रे कड्के च) Here (अथ) has the sun set (अस्त प्रयातः) along with (सह) the enemies (रिपुभिः) [Therefore] let the forces (बलानि) be withdrawn'. As the day has come to a close युधिष्ठिर asks his army officers to withdraw the forces. Those who had lost their relatives were to find them out and give them water as part of funeral obsequies. It was no easy job to pick out the bodies of relatives who died on the battle field as there was a regular forest of such persons who had been killed. Besides their corpses were cut to bits (खण्डितान्) by vultures and herons for whom the battle field offered a veritable feast. In line 4 'रिपुभिः सह भास्वान् युयः — अस्त प्रयातः' is an instance of the सहोक्ति अन्वयः. Actually the sun set first, then did the enemy disappear. But with an exaggeration the two are said to have gone away together. मम्मट's definition of सहोक्ति given at वाचस्पत्याय N, 26 (b) is 'सा सहोक्तिः पदभेदं बलादेति शिवाचरम्'. 'भाग्यान् अस्त प्रयातः ।' and 'सहियन्तां' बलानि have an 'अथ' which is to be read between lines separating them. Thus line 4 has a वाचस्पत्याय or हेतु अन्वयः in it of the हेतुः वाचस्पत्याय type. V, 37. 1 भीम and अर्जुन obey their elder brother's command and go out (निष्पानौ) V, 37. 2 Immediately after this there are words challenging Arjuna that are heard.

गाण्डीवर्य आर्यणं वयो ती गाण्डीवाकर्षणौ च ती गहू च तान्यां शब्द इति गाण्डीवाकर्षणं बाहुशाली, तन्नाश्वी गाण्डीवा शालिन् — o you who appear to advantage (शालिन्) by your arms that draw the Gāndīva bow This is a significant adjective of Arjuna As 'atthāman employs it to bring out the *impropriety* of Arjuna's going away बाहुशालिन् that अर्जुन is अर्जुन should stop and pick up the gauntlet thrown by Drona's son Thus the passage is an instance of the परिचर अस्वर the essence of which is the use of significant epithets ( सादृशै विष्णुषै )

(37) Construe इदं युष्मद्विषि धनु र्षीकापन प्तानि अहानि लक्ष्म [आसीत्] । वने इव अग्निन् दूरशून्ये रणे भवता प्रौढ विक्रान्तस् आसीत् । अन-वनिन्दस्त्वहेने-दितु उत्तमाङ्गे तस्य नृत्वा पाण्डवाना कत्याग्नि द्रुपदसुतचमूषमन् [अह] द्रौणि उपेत अग्निम् । (लक्ष्यम्)

As is evident from line 4 (last 2 words, it is अश्वत्थामन् 'son of Drona' (द्रोणस्य अश्वत्थ पुमान् द्रौणि) who is challenging Arjuna "Out of anger against Karua (कर्मजान), this bow (इदं धनु) used or *habituated* to securing victory over you (युष्मान् विष्णु) शर यश्च where वि+ञि has ती+धीत्ये णिनि added to it thus giving वि षि as the form of the nominative singular the compound being an adjective qualifying धनु n the subject of the sentence 'इदं धनु लक्षण) had been abandoned ( लक्ष्म), these [many] days (Consequently) there was on the part of your honours (भवता) a great (प्रौढ) heroic performance ( विक्रान्तम् — an instance of नपुंसके भावे क्त ) on this battle-field ( अग्निन रण) devoid of brave persons ( शरी शूरेण वा शून्ये) as in a [solitary] forest. Having recalled (स्मृत्वा) the touch (स्पर्शम्) on the head ( उत्तम न तत्र अह न निर इत्यर्थे तत्र) of my father who had thrown away (न्यत p p p of नि+अस् to throw off) his missiles (हेति f a weapon to be hurled against the enemy) even though he was not conquered (अनर्जित) I, son of Drona, the fire [at the end] of a kalpa to the Paṇḍavas [and] devourer (वृषर) of the army (चमू = गेला) of द्रुपद have arrived ( उपेत p p p of उप + इ to go near, अग्निम् ) 'अश्वत्थामन्' means that पाण्डवस could secure victory all this while because there was no worthy opponent they had to face. Now, weapon in hand, he has appeared on the scene He is confident he can prove to be the destructive fire of Pandavas and the devourer of द्रुपद's forces 'निरम्पवारे इग परश्वीऽपि हुमायते' — that is the way that the performance of पाण्डवस on the battle field can be pithily summed up But with अश्वत्थामन् on the battle field the entire aspect is sure to be changed. पाण्डवस should prepare themselves to face the new situation.

'वने इव रणे' and 'द्रोणि बल्वाग्नि' contain a *simile* and a *metaphor* (रूपक) in them respectively.

V, 37, 1-3 धृतराष्ट्र (whose आशा is बलवती) regards the arrival of अश्वत्थामन as very opportune and is right glad on account of it. द्रोणस्य वधः एव परिभवः offence, insult-नेन उदीपितः enkindled क्रोध. एव पावकं.—अग्निः—यस्य —he the fire of whose wrath is enkindled by the offence in the form of the slaughter of Drona ~ is a बहुव्रीहि compound. धृतराष्ट्र regards अश्वत्थामन as पितुः अपि समधिकतल possessed of strength greater than that of his father and अमरा उपमा यस्य अमरोपमः 'comparable to the immortal gods! The old man, therefore, is anxious that his son दुर्योधन goes up to (प्रत्युपगमन the act of going up to) and honours अश्वत्थामन्. संभाव्यतान्— 3rd person sing of the passive from सम्+भाच् 'should be honoured', V, 37, 4-5 गांधारी expresses a similar wish. V, 37, 6 But दुर्योधन regards अश्वत्थामन as of no use (किम् अनेन) He longed for (आशसिना) the slaughter of अङ्गरान (कर्ण) and had the weight of youth (यौवन) weapons and strength to no purpose (इथा = निरर्थकम्). दुर्योधन's dislike of अश्वत्थामन् is deep. This is quite natural. To him कर्ण was the veriest embodiment of valour. As भवभूति has said 'तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जन'— Speaking ill of वर्ण, wishing ill to कर्ण was, therefore, the greatest offence any one could have given to दुर्योधन and अश्वत्थामन् had given it. V,37,7-8 धृतराष्ट्र who is नयनिपुण is advising his son not to offend such brave persons even so much as by a word (बाहुमात्रेण अपि). विराम —disaffection. V,37,9 अश्वत्थामन् [who was behind the screen] appears on the stage V,37,10 दुर्योधन receives him formally by getting up 'गुरो पुत्र गुरपुत्र'. Making अश्वत्थामन् sit, the king (i. e. दुर्योधन) as can be inferred takes his seat. अश्वत्थामन् is no diplomat. Straight away he unburdens himself regarding his estimate of Karna having proved true.

(38) Construe : यत्र वर्णमुभय तन् बहु उक्त्वा मन्त्रेषु यत्र चिहितं तन् स्वया चिदितम् । एतः अपिभ्यश्चतुर्द्रोणि. तु अभ्यमित्रस् आपतितः । (दि) नृप, अधुना प्रीतिकारिचिन्ताम् मयत्र । (वस्तु-नित्यत्वा)

'Having said a good deal (बहु) that which is sweet (युग्म) to the ear (कर्णयोः), that which वर्ण did [hit that which was done by वर्ण] in the battles (संगरेषु) is known by you. Here, however, has the son of Drona, with his bow strung (अपिभ्यश्चतुः दस्य ह), fallen on (आपतितः) the enemies (अभ्यमित्रम्). O king! now give up anxiety in regard to counteraction or retaliation (प्रतिकार) [to be directed against the

पाण्डवस]. V, 38, 1 दुर्योधन *cannot* bear this *post-mortem* of the bravery of Karna (perhaps the more so because it is true). In a manner full of indignation (अभ्यनूयया सहित यथा तथा) he says to अश्वत्थामन्—

(39) Construe : भवता विना अह्नराजस्य अवसाने योद्धव्यम् । मम अपि अन्तं प्रतीक्षस्व, कः कर्मणः कः सुयोधनः । (पथ्यावन्नन्).

'By you indeed fighting ought to be done (योद्धव्यन्) on the death (अवसाने) of the king of Amgas [and not while he was alive]. [Well then] wait for my death also. Who is कर्ण, who सुयोधन?' To you कर्ण was an object, of hatred. What else was he in your estimate? Who is दुर्योधन in your eyes either (कः i. e. probably 'if you ever felt anything for me, if I was any one at all in your estimate, you would have understood what I felt about कर्ण and you would have respected कर्ण duly. You did not do that. To you कर्ण as well as दुर्योधन was just nobody (कः ? कः ? = न कोऽपि, न कोऽपि) One who could disregard कर्ण can as well disrespect दुर्योधन. Or (2) कर्ण and दुर्योधन are not two persons at all. Who is कर्ण ? who is सुयोधन ? Both are identical with each other. So if you waited for कर्ण's death, now wait for mine, for I am Karna (कर्ण, सुयोधनः सुयोधनः कर्णः इत्यन्नाद्येतो. यथा कर्णस्य अवसानं प्रतीक्षित्वास्व तथा ममाप्यन्तं प्रतीक्षस्व). V, 39, 1-2 The sentence which अश्वत्थामन् addresses to himself (स्वगतन्) shows that he was guileless to the point of being tactless. His idea was that what he said about कर्ण would be appreciated by His Majesty. अश्वत्थामन्'s tragedy is the tragedy of a person who has not been able to understand those with whom he has to deal every day. This explains his surprise (कथम्) even now (अद्यापि) there is the same partiality for कर्ण, the same insulting attitude (परिभवः), the same disregard for us'. He does not believe in keeping up appearances. Bluntly does he say 'Your Majesty, Lord of Kauravas, be it so' and immediately after he goes away V, 39, 3-4. धृतराष्ट्र is pained at the unaccountable (क. — what kind of ?) infatuation (वि + आ + मुन् to be infatuated, to be totally bewildered) of Duryodhana, 'even now, you are creating disaffection of so magnanimous a person as अश्वत्थामन् by harshness of words. Why not use mild words (if using sweet ones were difficult) at least?' V, 39, 5-6 दुर्योधन does not see anything wrong in what he has done. What is it that is not liked by him (अप्रियम्) and what is false (अन्-यत्तम्) that has been said by me? This is a grave accusation against अश्वत्थामन्. The implication is that अश्वत्थामन्,

even before दुर्योधन told him to do so wanted to wait for the death of दुर्योधन, that दुर्योधन's death was 'प्रिय to अश्वत्थामन् Because दुर्योधन accepted the equation कर्ण = दुर्योधन, it followed from his point of view that a person waiting for कर्ण's death would wait for दुर्योधन's death too. This, however, is not श्रुत (= सत्य) -अश्वत्थामन् had no quarrel with दुर्योधन. But when दुर्योधन himself said 'wait my death too,' there was no other alternative for अश्वत्थामन् except going away as he knew whatever he tried to do for दुर्योधन would never be appreciated by the latter as a result of prejudice. Besides for kings it is not enough to say what is not अ-प्रिय and अन्-श्रुत. In fact राजनीति wants them to have 'मधु' on their 'शिङ्गाय' But has दुर्योधन himself not said that कर्ण was धृतराष्ट्र's नयैकदिग्ध. Temperamentally दुर्योधन, could not master the 'नय' धृतराष्ट्र knew so well.

(40)• Construe आत्तचरै क्षत्रियै अकलितमहिमान् बुध्दभाग्यशेषात् समर गिरसि विपन्न मितम् अङ्गराज समक्ष परिवदन्ति । [हे तात ] कथय मम खलु अस्मिन् अजुने वा क विशेष । (मालिनी)

He censures (परि-वदति) my friend (मित्र) the king of Angas whose greatness or prowess (महिमा) could not be gauged (अ-कलित) by क्षत्रियस who had taken (आत्त p p p from आ + दा) bows [in their hands] (आत्ता चापा ये ते आत्तचरै) who died (विपन्न - p p p of वि + पद् to be subjected to a calamity, *here the worst calamity viz, death*) at the fore front of the battle through the fault of your luck. Tell me what (क) difference (विशेष from वि + शेप् to excel, means 'excellence, secondarily 'difference' 'excellence' is 'difference') is there to me indeed (मम खलु) between this one (अस्य) and अजुन? अजुन killed my dear friend. अश्वत्थामन् waited for his death. There was no love lost between अजुन and कर्ण nor was there any love lost between अश्वत्थामन् and कर्ण. In my estimate, therefore, there is nothing much to choose between अश्वत्थामन् and अजुन. V, 40, 1-3 These words of धृतराष्ट्र are very touching 'Simplest briefest and yet the most significant' — perhaps this is how धृतराष्ट्र's observation can best be appreciated. धृतराष्ट्र could see that the end of the family of भरत (the part consisting of धृतराष्ट्र and his sons) had arrived (अवसानम् इदानीं भरतपुरस्य supply भविष्यति). How can either you be blamed. The inevitable is bound to happen. Even you can hardly be expected to behave otherwise if any this, lest the भरत family got a lease of life. Matters have come to such a head that your words,

your conduct - everything in fact must lead to the goal fixed by Destiny viz, the end of our family. The old राजनानिष्ठ is absolutely helpless in regard to his son whose temperament accepts nothing as a compromise. 'मन्दभाग्य किं करामि।' contains in it हेतु or काल्यलिङ्ग and by implication 'प्रश्न' मलकार 'न किमपि' is the answer contained in the question. Yet, धृतराष्ट्र's नीतिनिपुणता does not permit him to give up all for lost. He ponders (विचिन्त्य) and sends मन्त्र with a message to अश्वत्थामन् calculated to appease him.

(41) Construe अमुना सह विभज्य पीत स्तन्य चात्ये त्वदङ्गधिवर्तने मृदित मम क्षौमं च भवान् न स्मरति [किम्] ! तत् अनुवर्तिष्यात् स्फीतात् शाकात् अतिप्रणयात् च विकृतवचने अस्मिन् त्वया चिर क्रोध मा क्रियताम् । (हरिणी)

'Does your honour (भवान्) not remember (न स्मरति) breast-milk (स्तन्य) (drunk, here) sucked by you after having shared it with this one (i.e. दुर्योधन)? Does your honour not recall my silken garment (क्षौमं) [which was] crushed by the rollings (वि-वर्तने) of your body (त्वदङ्ग)? Therefore (तत्), let anger not be had (क्रोधो मा क्रियता) by you (त्वया) towards this one (अस्मिन्) for long (चिरम्) — this one whose words were offensive (विकृत वचन यस्य स — तस्मिन्) due to sorrow (शोकात्) augmented (स्फीत p p p of स्तन्ये) to increase by the death of his younger brothers and die again (च) to the extreme (अति) affection (प्रणय) [he has for वप] 'धृतराष्ट्र's effort to see that अश्वत्थामन् does not get himself offended to such an extent that he would be angry against दुर्योधन for long is well worth appreciating. He reminds अश्वत्थामन् how the latter shared breast milk with दुर्योधन i.e. how गान्धारी made no difference between her own sons and अश्वत्थामन्. He also wants अश्वत्थामन् to recall how in his infancy he used to be in धृतराष्ट्र's lap with the result that due to अश्वत्थामन्'s rollings, धृतराष्ट्र's silken garment used to get itself crushed (मृदित) अश्वत्थामन् should also show consideration for दुर्योधन. He was plunged in sorrow. The intensity of it was increased by his younger brother's death. दुर्योधन bore excessive affection to वप. If, therefore, the words uttered by दुर्योधन were improper वि-कृत-विरुद्ध यथा तथा कृत, deformed, ugly, unwelcome *Offensive*) धृतराष्ट्र pleaded, अश्वत्थामन् should pay attention to the *attenuating circumstances* and not be angry with दुर्योधन for long. V, 41, 3 धृतराष्ट्र adds to the message—

(42) Construe यत् तव पिता दितयेन शस्त्रमाचितं यत् तादृशं तथापि

परिभव अभूत् [ तत् ] एतद् आत्मनि यत् पाह्य च विचिन्त्य दुर्योधनोक्तम् अपहाय विधास्यसि इति । (व्यस्ततिलवा)

धृतराष्ट्र prefaces the latter half of his message to अश्वत्थामन् with 'and this other thing should be conveyed by you'—which was meant for सन्व 'इद अन्यत्' of this passage has इति at the end of the 42nd verse corresponding to it This means if Sanjaya asked 'what other thing?' the answer is all the words in verse 42 except the last इति which in fact brings to a close धृतराष्ट्र's message and be regarded as serving the same purpose as the completion of the inverted commas in English "That your father was caused to throw off (मोचिद - p p p of मुच् causal base) his weapon (शस्त्र) with a false statement (वितेषेन=अस्त्येन supply वचनेन viz, 'अश्वत्थामा इत् ') that of so eminent a person (तादृश genitive sing of तादृश, of that kind 'so distinguished') that sort of (तथाविध) insult (परिभव) was there (अभूत्) [this obviously refers to the insult inflicted on द्रोण beside himself with grief by धृष्टकुम्भ]—having thought about this as also about your own (आत्मनि lit in yourself) strength (बल) and manliness (पौर्य), having left aside (अप+हा to abandon, अपहाय is the absolutive from the root) i. e. not takes seriously दुर्योधन's words दुर्योधनस्य उक्त where उक्त = वचनम् according to 'नपुंसके भावे क्त' you will do (विधास्यसि—future 2nd person sing of वि + धा to do, to act) [as would be meet]" After having referred to अश्वत्थामन्'s वाक्य and tried to soften him, धृतराष्ट्र cleverly manages to rouse अश्वत्थामन् to action against the पाण्डवस He reminds him that they used a lie to cause द्रोण to cast off his weapon, that धृष्टकुम्भ molested so eminent a person as acarya द्रोण He refers to the unlimited strength and the foud of manliness अश्वत्थामन् possesss Very astutely he adds having cast off what दुर्योधन said and rounds off the message with वि — धस्यसि 'you will do what is proper (विशेषेण धास्यसि) V, 42 Sanjaya goes out to convey the message The charioteer is dismissed by दुर्योधन to bring his war-chariot धृतराष्ट्र proposes to गान्धारी to go from there to शल्य's camp and bids his son to do the same (वत्स लवपि एव कुम्भ) All go out and thus does the fifth act of the Ventsamhara come to a close

To proceed to an analysis of the contents of the fifth act As was indicated towards the end of the four act Duryodhana's parents have arrived inquiring where he was, to see him They are accom

panied by Sanjaya who brings them in a chariot to the banian tree to the shade of which Duryodhana had resorted. On Sanjaya's answer 'there is His Majesty, all alone, seated in the shade of the banian tree', Gāndhārī who is very much moved says pathetically 'child (३८१), you say all alone, is it likely indeed that his hundred brothers are by his side at present?' Duryodhana is seated in the shade of the banian tree. He is full of the sense of shame. Sanjaya helps the old couple alight from the chariot and formally announces their arrival to Duryodhana. The latter is all full of bewilderment not knowing what to say. It is Dhṛtaraṭra who speaks first telling Duryodhana 'sinful that I am I did not inquire of you, dear son, whether your pain is bearable.' The blind father—and afflicted mother of Duryodhana gropingly approach and embrace him. The mother ascribes the silence of the son to the pain due to very deep wounds he has sustained. Otherwise he would not have maintained such silence when they were so close to him, she says. As Duryodhana does not say anything even after this, Dhṛtaraṭra inquires why he has adopted such an attitude of silence never-before-resorted to, in respect of him even. The mother asks whether Dus's'asana, Durmarāna or any other from among his brothers was going to speak to them—as Duryodhana was not speaking. This makes Duryodhana answer 'Why do you regard me, ill born in your stainless family, as your son at all? I have caused the destruction of your sons and am thus sinful. I have in no way counter-acted the slaughter of my brothers and am the cause of your tears, o mother, and of those of dear father.' The mother tries to console Duryodhana pointing out to him that he is now their sole guide. She wishes him long life and says that to her neither victory nor kingdom is of any use. Duryodhana is pained at the sheer helplessness of his mother—'these are very miserable words, somehow altogether unbecoming, o mother, you have uttered he says, 'what a disparity between you an excellent Katriya woman and this meekness?' He observes she has no affection for her sons in so far as she is not devoting any thought to the destruction of his brothers and is seeking to protect him—unworthy of protection. He himself accounts for this sort of unexpected behaviour of his mother by saying 'this s



the working (*vic. 'istam*) of the grief for the [departed] sons' At this stage Sanjaya intervenes by asking Duryodhana whether what people said was false viz 'when a jar has fallen into a well, the rope too should not be thrown therein' Duryodhana is deeply touched and having observed that this statement on the part of the people is inadequate, puts a counter question 'what use is an instrument in the absence of those for whom it is intended?' Duryodhana was a mere instrument He was meant for his brothers. But alas! they are themselves no more

As he puts this question he begins to weep The old blind father embraces him and while consoling him requests him to console him (Dhṛtarāstra) and Gandhārī Duryodhana replies 'Consolation to you is now difficult to have. You can at the same time hope to grieve for your sons *along with Kunti* who will to-day have her sons killed by me' Gāndhārī says she is content to have her only son surviving in the person of Duryodhana and she beseeches him, her folded hands kept on her head, not to go to the battle field Dhṛtarāstra picks up the thread adding 'Bhīma and Drona on whose strength enemies were not even cared for, are no more, the world is afraid of Arjuna who killed the son of Karṇa in the latter's presence, the enemy has his yow not fulfilled in respect of killing just you-give up all pride and protect these blind parents of yours' Duryodhana wants to know what he is expected to do, having returned from or given up the idea of going to the battle field Gāndhārī answers 'whatever your father or Vidura tells' and Sanjaya joins her in giving this counsel to Duryodhana The latter loses his patience and asks Sanjaya 'is any advice to be given to me, *even now*?' Sanjaya calmly replies 'so long as a *vijigṛh* is alive, he is fit for being given advice' Duryodhana becomes positively angry and wants to learn from 'just you possessed of wisdom' 'the advice which would be proper for us' Dhṛtrastra runs to the succour of Sanjaya by telling Duryodhana that he would himself give the counsel if Duryodhana ceased being angry and became his nor

of him 'Grief makes mother and childishness makes Sañjaya offer

me such a counsel. What chance is there of Yudhiṣṭhira who has lost practically nothing agreeing to make peace with me? *Losers stand no chance of having their terms accepted.* Is it *not* again the height of impropriety on my part to ask for peace out of affection for just my body when my brothers have been killed, Bhīma and Drona are no more and many followers have been slain? Why should Yudhiṣṭhira with his brothers all alive care to listen to my entreaty — when he knows I have lost my brothers?’ Dhṛtarāṣṭra answers ‘(1) There is nothing Yudhiṣṭhira will not do when beseeched by me (2) Yudhiṣṭhira is ever ready to make peace with you as he does not want to lose even a single brother, while battle ever is fought with the gravest danger to the life of those who participate in it.’ Gāndhārī regards the proposal of Dhṛtarāṣṭra as quite reasonable. Duryodhana turns the tables against the three by pointing out that Yudhiṣṭhira declared he would kill himself even if he lost one younger brother and curiously enough Duryodhana who has lost his hundred younger brothers is expected to bear the loss calmly — nay miserably and *not* throw the enemy Bhīma who drank Dus’s āsana’s blood in all the quarters, having broken him into pieces with the tip of his mace. This makes Gāndhārī full of grief for Dus’s āsana and she says to herself ‘Accursed Gāndhārī who gave birth to hundred sons bore hundred griefs and not hundred sons!’ They all burst into crying. Sanjaya reminds the parents that they had arrived for consoling the king. Dhṛtarāṣṭra asks Duryodhana ‘when fate is thus averse to us and you are not ready to give up your pride towards your enemy, whom should poor Gāndhārī and I resort to?’ Duryodhana’s reply is that when his hundred brothers have been killed the best course for Dhṛtarāṣṭra to adopt is to follow in the footsteps of Sagara, by ruling the earth along with Gāndhārī and that any other course would be a negation of the duty of a *ksatriya*. There is a great tumult heard at this juncture. Gāndhārī is frightened. Duryodhana is keen on being permitted to fight before they learn about any other calamity. Dhṛtarāṣṭra in his anxiety to save his only surviving son suggests that he should think of some *secret* means of disposing of the enemy. This *does* not appeal to Duryodhana who is

pride incarnate and he says, 'the enemies who killed my relatives in our presence cannot be got rid of secretly, *what use is any act on my part which, like acts of theirs, is not open?*' To Gandharī's anxious question as to who would help Duryodhana who is all alone, he answers 'single handed I brought about the destruction of your sons--what is the number of enemies? if only fate were to help, the earth would have no Pāṇḍava living on its surface' After a tumult from behind the curtain there are words heard to the effect that it would be no use trying to avoid hearing what is unwelcome and that Śalya is returning to the camp with a chariot with no warrior on it Duryodhana is all full of apprehension and the very next moment the charioteer enters and throwing himself down informs Duryodhana that Śalya has thrown all people into a swoon by his entrance into their midst dart like, with a chariot void of Karna Duryodhana faints away to learn the departure of his dearest friend to the other world Dhītarāstra is very much affected by the sad news and addresses fate that it has made him lose hope in regard to Duryodhana also He tries to console his son Duryodhana regains consciousness to address a few words to his departed friend and again falls into a swoon On all having succeeded in restoring him to consciousness he says he is ashamed even so much as to breathe, let alone his being consoled He declares he has not grieved for the loss of his brothers led by Dus'shāna but he would definitely kill the person on the battle field who has been responsible for the worst having been done to Karna The parents appeal to him to wipe his tears away only to be asked by Duryodhana why he was being warded off while shedding tears for one who cast off his life for him Duryodhana inquires of the charioteer who it was that brought about the end of his friend's life and learns that Indra's son had done it Duryodhana's anger knows no bounds and he prefers when he is facing death either way to go to the battle field as there is the possibility of his coming out successful Dhītarāstra embraces Duryodhana and while weeping tells his son how his heart melts at the mere thought of the terrible Bhīma He also states that the enemy's warfare abounds in deception while Duryodhana being full of pride has no skill of the nature of treachery to his credit.

Gandhari is distressed at the prospect of Duryodhana's having to face Virkodara, veritable Death to her hundred sons. Duryodhana wants Bhīma to be left alone. He is keen on discharging his arrows against the person who killed Karna and would not brook even a moment's delay in doing so. He asks his charioteer to get his chariot ready and if the charioteer be afraid of Pāṇḍavas, he is prepared to go to the battle field with his mace as his sole companion. Dhṛtarāstra tells Duryodhana that if the latter is determined to go to the battle field, he should appoint some one as the Commander-in-chief of the forces. Sanjaya is deeply affected to find Dhṛtarāstra expecting Śalya to secure victory when Bhīma and Drona have departed to the other world and Karna has followed in their footsteps. Duryodhana replies he has anointed his own self with tears flowing incessantly and hopes to embrace Karna in the yonder world or send Arjuna there. Hardly has Duryodhana completed his sentence when from behind the curtain are heard words purporting to assuring people that they need not be afraid of the speaker who wants to learn from them the whereabouts of Duryodhana. In confusion does the charioteer of Duryodhana who had gone out to bring the chariot enter and declare that the enemy of Karna and the terrible Virkodara, mounted on the same chariot have arrived and that they are inquiring of people where they can find Duryodhana. Gandhari is all apprehension though Duryodhana confidently says his mace is there with him and therefore there is no need of being upset or excited. Duryodhana orders the charioteer to take Dhṛtarāstra and Gandhari to the camp. Dhṛtarāstra wants his son to wait for a while so that he may ascertain the intention of the two Pāṇḍavas. Duryodhana does not approve of this. But this very moment both Bhīma and Arjuna appear on the scene. Bhīma addresses the followers of Duryodhana assuring them that they need not be afraid of them two (Bhīma and Arjuna). 'Not in anger, but with the purpose of seeing the king, have we come. Tell us where the king can be found.' Dhṛtarāstra regards the words of Bhīmasena as terrible and Sanjaya observes that those who have already acted in a disagreeable manner are how talking so to afflict Arjuna tries to persuade Bhīma not to cause distress to the old parents by seeing them as they were already tormented by grief for

their departed sons. But Bhīmasena does not agree. 'The elders ought to be saluted he points out Arjuna declares himself as one who killed Karna at the fore front of the battle—Karna on whom Dhṛtarāstra's sons had fixed all hope of conquering the enemy. Bhīma prefers to be brief and outspoken and says 'I am intoxicated with Dus'sāsana's blood and am going to break Suyodhana's thighs—I salute you.' Dhṛtarāstra cannot tolerate the words of Bhīmasena whom he tells 'so long as Ksatriyas are there, some are sure to win, others can't avoid being killed or conquered, why then do you afflict us with such boasting?' Bhīma's reply is to the point 'I have burnt like moths those kings who dragged the wife of Pandayas in the assembly, hence do I cause you to hear, not out of a desire to praise the strength of my arms.' At this stage Duryodhana joins by saying 'at the command of me, the master of the earth, was the wife of you all beasts, dragged by her hair in the presence of kings—what have those kings done whom you have killed? You are indulging in pride even without having conquered me!' With these words Duryodhana desires to strike at Bhīma but Dhṛtarāstra holds him and makes him sit. Bhīma grows angry and Arjuna tries to appease him. Bhīma does, however, say to Duryodhana that the latter would have been killed then and there were it not for the 'elder' (i. e. Dhṛtarāstra) who would create an obstruction. He adds that if Duryodhana was allowed to live till then that was only with the purpose of making him weep like a woman and see with his eyes helplessly the rending asunder of the bosom of his younger brother. Duryodhana rejoins by saying 'your relatives will soon see you lying on the battle-field, your chest decorated with the braid in the form of bones of your chest broken with my mace. Bhīma laughs at Duryodhana and says 'I am myself going to have a terrible decoration besmeared to the tips of my nails as I would be with your coagulated and wet blood.' The altercation would have continued in the same strain were it not for words heard from behind the curtain which convey to Bhīma and Arjuna. His Majesty Yudhisṭhira's command to withdraw the forces as the sun had already set. 'The obedient younger brothers go out with the purpose of carrying out the elder brother's behest Immediately after their exit are words heard from behind the curtain. These embody Asvatthā

man's challenge to Arjuna. I the fire at the time of universal destruction to the Pāṇḍavas, the devourer of the forces of the son of ॒द्रुप, who kept just away while Karna led the Kaurava forces, son of Droṇa have arrived Dhṛtarāṣṭra is delighted at the words of As'vatthāman. He wants his son to go and receive the magnanimous youth, Duryodhana makes it plain that he makes no difference between As'vatthāman and Arjuna both of whom were keen on Karna's death. Duryodhana keeps up appearances by rising to receive 'the preceptor's son'. As'vatthāman expresses himself in words which are little short of blunt 'You know what Karna has done after all the sweet promises he made and the assurances he gave, I am now falling upon the foe, o king, give up anxiety regarding counteracting the enemy' With indignation does Duryodhana tell As'vatthāman to wait for his (Duryodhana's) death For one who waited for Karna's death could as well wait for that of Duryodhana. The two were not different from each other at all As'vatthāman is shocked at the partiality Duryodhana has for Karna and he goes away saying 'king let it be so' Dhṛtarāṣṭra is pained at the undiplomatic behaviour of his son who, however, asks 'what is false or unpleasant to him in what I have said?' He makes it clear that he could have no other attitude towards one who censured his friend in his presence. Dhṛtarāṣṭra loses all hope of future and thinks that Bharata's family is nearing its end. All the same he sends a message through Sanjaya to As'vatthāman reminding the latter how he was fed on Gandhārī's milk in his childhood, how Dhṛtarāṣṭra's silken garments were crushed by his rollings. Cleverly does the old diplomat manage to point out that through grief for his brothers and on account of excessive affection for Karna, Duryodhana uttered those words which were offensive — that they were not, therefore to be taken seriously and last but not least, As'vatthāman was to think of the humiliation to which his father was subjected by the enemy, as also of the strength and valour he possessed himself. Dhṛtarāṣṭra proposes to Gāndhārī to go to S'alya's camp and asks his son also to do the same. All go out and the curtain is dropped to mark the end of the fifth act

Act VI

VI, 0, 2 The 1st act opens with the appearance of युधिष्ठिर seated, Draupadi, a maid servant and a man on the stage VI, 0, 3 युधिष्ठिर is anxious so he thinks and heaves a sigh ( विचिन्त्य निश्चस्य च ) and utters

VI, 1 — (1) Construe भीष्ममहोदधौ तीर्णे [ सति ], द्रोणानलं कथम् अपि निवृत्त [ सति ], कर्णाशीविषभोगिनि प्रशमिते [ सति ], शल्ये दिव याते [ सति ] च, जये स्वल्पाविशेष [ सति ], प्रियसाहसेन भीमेन रमसाद्य अमी सर्वे वयं वृक्षा जीवितसशय समारोपिता । ( शाश्वत्कृषिक्रीडितम् )  
भीष्म एव महादधि ( मदान् च अतो जदधि च ) तस्मिन् तीर्णे ( p p p of वृ

to cross locative sing) — on the great ocean in the form of Bhīṣma having been crossed द्रोण एव अल द्रोणानलं — fire in the form of Droṇa निवृत्ते सति — on having got itself extinguished somehow ( कथम् अपि ) : e स्ति + वृ to be happy, to come to an end In the present verse the latter meaning is intended कर्ण एव आशीविष भोगि is a phrase deserving to be carefully understood. आश्यां विष यस्य स one who has poison in his fang भोग अस्य अस्ति इति भोगी a hooded serpent. Thus both mean a serpent. But as both are used to form a compound आशीविष a substantive is better taken an adjective signifying poisonous and भोगी a snake. Thus the रूपक is 'a poisonous snake in the form of Karna. This is regarded as प्रशमितं p p p of the causal of प्र + णम् 'caused to be quiet, quelled' शल्ये दिव याते on S'alya having gone to the heavenly world युधिष्ठिर has enumerated four unsurmountable difficulties of Pandvas He employs three रूपक or metaphors (1) ocean in the form of Bhīṣma has been crossed (2) fire in the form of द्रोण is ended (3) the poisonous snake in the form of Karna has been quelled These were no easy things to do 'With great difficulty' was this achieved With great difficulty ( कथमपि ) did Salya depart to the other world A very small part ( स्वल्प ) of victory remained ( अवशेष ) to be attained when by भीष्म to whom adventure ( साहस ) is dear, through rashness ( रमसाद्य ) all of us here ( सर्वे अपी वय ) have been made to mount a doubt regarding our life ( जीवितस्य मशय समारोपिता — this last being p p p of the causal of सम् + आ + रद् ) by his words ( वृक्षा — inst sing of वृक् lit speech ) प्रियसाहसेन भीमेन जीवितसशय समारोपिता has the cause and effect relation between प्रियसाहस्य and जीवितसशय

स्मारोपण indirectly brought out There is thus the काव्यलिङ्ग or हेतु अङ्कार contained in the verse besides the three metaphors in lines 1 & 2. स्वस्य अवशेषः यस्य स स्वस्यावशेषः (ज्व) - बहु० । प्रिय साह्यं यस्य स - बहु० तत्र प्रियसाह्येन । VI, 1, -2 द्रौपदी says to 'His Majesty' युधिष्ठिर "why was by Pāncālī' not said by you?" She means it is the right thing to state that she herself — Pāncālī has thrown all Pandavas in a grave danger to their life. For, as can be inferred, भीमसेन's vow is a result of पांचाली's wish that the wrong done to her be avenged by भीम Had she not entertained such a desire, Bhīmasena would not have resolved to kill दुर्योधन—much less would he have declared his fresh vow VI, 1, 3 युधिष्ठिर corrects पांचाली by saying 'why, by me i. e. according to him he is responsible for the whole thing. The idea is had he not accepted the invitation to gambling द्रौपदी would not have been won by the कौरवस as their शूरास्ती and later developments would in that case not have taken place VI, 1, 5-9 युधिष्ठिर orders दुषक to take the necessary measures to find out सुयोधना who is not to be seen प्रकृष्य नट - who has disappeared altogether. अस्तुन्मि प्रतिज्ञा — a vow not brooking delay till the dawn [of the next day] प्युषिता is one in respect of which there has been dawn. न प्युषिता अस्तुन्मि ताम् अप्युषिता (प्रतिज्ञाय) उपकथ्य lit. having got : a. learnt or ascertained Duryodhana who was proud (मानिन. दुर्योधनस्य) concealed himself on having learnt about the vow of भीमसेन to kill him (दुर्योधन) before the next day dawned [or as is later learnt to commit suicide]. पटु च अस्ती पटह च (a loud drum) तस्य स्व तत्र व्यक्ता घोषणा (proclamation) येषां त एतद्वद्वत्स्वयमघोषणा agreeing with चराः (spies) and good counselors (सु-मन्त्रिणा), subject of चरन्तु (मन्त्राः सन्तः पत्रकम्), सुयोधनस्य सुचार विदन्तीति सुयोधनमचारवेदिनः nom plural of सुचारमन्त्राचारवेदिन् m. प्रतिश्रुता (promised) धनेन पूजया च प्रशुपक्रिया (reward by i. e. in terms of money and honour) येष्व वै प्रतिश्रुतधनपूजा प्रशुपक्रिया-ब० । 'मन्त्राः पत्रक परशुरामहनश्चक्रिषुधिरहृदय-चक्र यस्य तत्र मन्त्रपत्रकम्-कुशुधेयम्) Read म सर्व क्षत्रमुत्पाद्य स्ववीर्यगानलभुतिः । समन्तपत्रके पत्र चकार रोधिरान् हृदपत्रकान् ॥ महाभारत आदिपर्व

(2) Construe पटु या संकृते वा मुनिभूतपरवीवेदिन दाशा. धान्तु, धुण्णवीरि चित्रपपरिया यद्ववा. कथेषु संचरन्तु, स्वपरपदविद ये रथेषु भमिशा च [ते] व्याधा-ष्याघ्राटवीषु [चरन्तु], ये वा सिद्धव्यजना ते चाराः च प्रतिमुनिनिष्ठ्य चरन्तु । (सन्धरा) दाशा fishermen मुनिभूता (well-concealed) पदवी (track) विदन्ति (know) इति मुनिभूतपरवीवेदिन Let such fishermen go to marshes (पटु—lit 111



the marshes (सिक्ताया) and sands (सैकते loc sing of सैकतम् n to be explained as सिक्ताया — of sand—इदम्) कक्षेषु=क्षेत्रेषु धुष्णा (trampled upon) च सा वीरुष (nom: plural of वीरुष f a creeper) च धुष्णवीरुष तासा निचय (from नि+चि to collect, mass, collection, heap, cluster) धुष्णवीरुषिचय तत्र परिचय (acquaintance) येषा ते धुष्णवीरुषिचयपरिचया —those having acquaintance with clusters of creepers which are trampled upon बल्लव m—a cowherd व्याघ्रादवी f forest (अटवी) full of or associated with tigers (व्याघ्र) रन्ध्रेषु lit 'in holes or cavities, here = 'in caves' (गुहासु) अमिज्ञा—अभित जानन्ति इति experts those who are conversant with सिद्धाना व्यजन येषां ते सिद्धव्यजना persons having the guise (व्यजन—lit that which manifests dress clothes, badge) of those who have attained perfection (सिद्ध—p p p of सिध् to accomplish = सिद्धवान् one who has achieved), loosely 'ascetics' According to the राजनीति it is necessary for a king to know what is happening in his kingdom and for that he has to appoint spies who put on various guises and get the required informations for the king from all strata of the subjects '... शालविज्ञानहेतुनाः तपस्विभ्यश्च नोपतै स्वचरे सह सवसेत् ।—हितोपदेश, 3 35 युधिष्ठिर has issued instructions with the purpose of finding out दुर्योधन who has concealed himself [who has disappeared (गनष्ट)], for otherwise भीम's vow that he would kill him before the next day dawned could not be fulfilled Hence the measure of sending fishermen to marshy soils and sandy places of making cowherds effect a search in clusters of creepers trampled upon of making hunters knowing their own footprints (स्वपद=स्वपदचिह्न) as also those of others to go to the forests full of tigers The expert knowledge of caves these hunters have would stand them in good stead Persons in the garb of ascetics who are spies (चारा) in fact, are for the same purpose to go to the abode (निलय residence dwelling) of every sage It was not unlikely that दुर्योधन had resorted to one of such dwellings of sages (मुनि). Hence the order that the dwellings of every sage should be searched मुनिनिलये मुनिनिलये इति प्रतिमुनिनिलयम् is an अन्वयीभाव समस्त VI 2 2 युधिष्ठिर gives another (एव च) instruction to be conveyed by the servant to Sahadeva

(3) Construe रह शकितम् आरुपन्त सुता स्वार्ता ज्ञया यत्र मृगाणां प्रास [स्थात] वयसा विराव [श्रूयत], नृपाङ्गपादप्रतिमा च [स्यु]।

People (जन—अध्याहन कर्ता of the sentence) talking to each

other (भा-रुम्न present part. from भा+रुप्, mascu nomina. sing) secretly (रह) and in a manner full of apprehension (महा-नीति-संज्ञाना यस्मिन्कर्मणि यथा म्वत् नथा-उद्धितम् is an adverbial expression should be known (ज्ञेया) Those who are asleep (सुप्ता) [evidently during day time, also], those distressed with (भारता) a disease (म्ह f = म्याधि) (कृत्वा भारता ग्गर्ता व्याधिरीप्तिता इत्यर्थे) should be known The idea is that दुर्योधन may be hiding himself among one of these. Likewise all places or groups where there may be fright (शम) on the part of deer or confused cry (वि-राव) on the part of birds should be well examined. It is not unlikely that for shelter Duryodhana has gone to such places and his unexpected going has disturbed the deer or the birds Places where there would be prints (lit. images प्रतिमा) of feet (पाद) that would be the marks, signs or indications (अङ्का) of a king or a royal person too should be closely investigated. *Expert spies* would be able easily to distinguish foot prints of ordinary men from those of royal personages. In case any of the latter type be noticed or better detected by them, that would be a clue to the hiding place of दुर्योधन नृपस्य अङ्का च ता पादयो प्रतिमा च नृपाङ्कदप्रतिमा -वर्त्मधारय ममान

VI, 1-6 पात्रालक arrives who is duly ushered in by युधिष्ठिर's man servant युधिष्ठिर inquires of him whether the track of दुर्योधन was found, as पात्रालक said he would give a glad news to His Majesty VI, 3, 7 Not only the track (न क्वचल पदवी), but the evil-souled दुर्योधन himself (सत्त्व) - the main cause (मथान हेतु) of the great sin (महापातक) of the pulling (आकषण) of the hair (केशा) and garment (सम्बरम्) of the Queen (दवी) has been found. The dialogue between युधिष्ठिर and पात्रालक is one of those which can be regarded as specimens of the very best of the class being at once natural and racy VI, 3, 9 दशनस्य गोचर (विषय) गत is a question - 'Was he within the range of sight?' VI, 3, 10 पात्रालक's reply is 'ask whether he was in the range of sight (ममर)'. It goes without saying that दुर्योधन was detected. VI, 3, 11-12 Draupadi's being full of apprehension (मम्यम्) and asking how, is my lord within the range of fight? may appear to be queer and something reflecting on Bhīmasena's bravery - something indicating a lack of confidence in his ability to destroy the enemy In point of fact, this is however, only a Hindu wife's absolutely natural concern for her husband and consistent with what Draupadi herself had said at Act I 'नाथ, मा उतु वासुसेनेभिरिगवादीभि

कोपान्त्र्य अनवेक्षितशरीरा मचरिभ्यः । यतोऽप्रमत्तचरणीयानि त्रिपुत्रलानि भ्रुवन्ते ।' If anything, द्रौपदी's anxiety indicates that she is afraid भीम in his impetuosity would perhaps not take proper care which has to be taken while moving in the enemy's forces Besides, though भट्ट नारायण has not stated it in so many words he is having Kālidasa's 'आतस्नेह पापशङ्की' in his mind Hence not only द्रौपदी but युधिष्ठिर also is saying in a manner full of fear (आशङ्कया भयेन सहित यथा स्यात् तथा साशङ्कम्) 'how is my dear younger brother (वत्स lit. child) really (सत्य) within the range of fight?' The सम्बन्ध of द्रौपदी as well as the साशङ्कत्व of युधिष्ठिर are best accounted for by the Marathi maxim 'मन चिन्ती ते वैरी न चिन्ती'—but the words of neither can be regarded as a reflection on Bhīmasena VI, 3, 14 पाञ्चालक submits 'how a report otherwise than things obtain (अन्यथा) can be made to Your Majesty? पाञ्चालक implies that no servant dare tell His Majesty Yudhiṣṭhira what is not a fact.

(4) Construe विषयात् विना अपि व्रतम् उरविद्वमस्य चेत परिमथरता प्रयाति । उद्धतगदस्य वृकादरस्य रणेषु स्तार जानामि च [ तस्य ] विजये परिशङ्कित च [ अस्मि ] । ( वसन्ततिलका )

Even without (विना अपि) any cause (विषय lit sphere, range is here equal to निमित्त, कारण or हेतु) the mind (चित्) of a person possessed of great (उद्) valour goes (प्र-याति) to the state (ताम्) of being altogether (परि) dull (मथर) in discriminating (विवेक from वि+दिच् to pick up after sifting, to choose what is proper or favourable leaving what is improper or unfavourable to itself) I certainly know (जानामि च) the valour (स्तारम् lit essence, strength) of Vikodara i. e. Bhīma with his mace (गदा) uplifted (उद्धत) in battles (रणेषु) and yet (च) I am full of fear (परिशङ्कित - परिशङ्का अस्य रजाता इति परिशङ्कित a form arrived at by the addition of the इतच् termination in the sense 'तदस्य रजातम्') in respect of his victory (विजये) The two चs in lines 3 and 4 are idiomatically used meaning 'though, yet' In the first two lines there is a generalisation, it is supported by a specific instance in lines 3 & 4 of the verse. The verse, therefore, contains in it an instance of the अर्थात्सम्प्राप्त अन्वय of the सामान्यस्य विवेचन सम्बन्ध type. It seems that भट्ट नारायण for a while forgot that it is युधिष्ठिर who is speaking युधिष्ठिर is not given to referring to his valour himself like दुर्योधन, वने, अश्वत्थामन् and वृकोदर or भीम whose nature or mental make up is so different from that of युधिष्ठिर Here युधिष्ठिर is paying a compli

ment to himself viz., he is possessed of great valour (उत् विक्रम पराक्रम यस्य सः). The dramatist was so irresistibly attracted by the charm of the अर्थान्तरन्यास that he put it into the mouth of युधिष्ठिर. Kālidāsa would have resisted such a temptation of sacrificing propriety at the altar of 'चमत्कृति' which is there in every figure of speech as experts on Sāhityas'āstra declare.

(5) Construe : गुरुणा वन्दुना क्षितिपतिवृक्षस्य च पुर यः भयन् अस्माकं परिभवः पुरा वृन्दमि अभूत् [ हे ] प्रिये, द्वितीयम् अपि तस्य पार [ वः ] गमयति-नः प्राणानां क्षयः [ वः ], दुःखतिपद्मोः अद्य निघन वा । ( क्षितिरीषी )

द्वितीयम् अपि 'even the pair' = 'only the pair' = 'either one or the other of the two' viz., (1) the destruction of our life and (2) death (निघन) to-day of the beast (पशु) in the form of the lord of Kurus (i. e. दुर्वोधन) युधिष्ठिर means that there are only two ways in which they can reach the other shore (पारम्) of the [ocean of] insult in the assembly of kungs (वृन्दमि), formerly (पुरा) in the presence (पुर) of elders, relatives and a thousand rulers of the earth (क्षितिपतीनां सशतस्य) In other words either we will cease to live and our humiliation thus come to a termination, or the beast in the form of the lord of Kurus will be killed to-day thus an end will be put simultaneously to our humiliation. Apart these two alternatives there is none else.

(6) Construe : नूनं प्रतिज्ञाभङ्गमीस्त्वा तेन वीरिण ते केशपाश अद्य बन्धते, सः च अस्य आकर्षणक्षमः । ( पथ्यावचनम् )

To be sure (नूनं) by that hero (तेन वीरिण) i. e. by Bhīmasena will be tied (बन्धते - passive 3rd person sing. of बन्ध् present used in the sense of future 'वर्तमानस्यामीष्ये वर्तमानवदा') the mass (पाशः) of your hair, as he is afraid of the violation (भङ्ग) i. e. not coming true of his vow (प्रतिज्ञाया). And he (स) would be killed (बन्धते) who is capable of pulling (आकर्षण) this (अस्य) There are three अकार्य in the verse. प्रतिज्ञाभङ्गमीस्त्वा बन्धते = प्रतिज्ञाभङ्गमीस्त्वा बन्धते. Thus there is वाच्यलिङ्ग present here. Again according to 'वचनी भेदः' 'there is no difference between 'व' and 'व' i. e. either can stand for the other, बन्धते which goes with केशपाश becomes बन्धते going with अस्य आकर्षणक्षम स (दुर्वोधन) च Thus there is श्लेष as the same word is intended to convey (1) will be tied and (2) will be killed in the same sentence. Further apart from this श्लेष or परानामासा, there is दीपक because the same predicate व (व) ध्यते throws light on both viz. दुर्वोधन and ते केशपाश The verse is important as it

shows that the dramatist is now busy leading the plot to its end viz द्रौपद्या वेणीसुदार युधिष्ठिर's 'वृत्त स्देहेन' is an assurance at once to द्रौपदी (and to the audience or the spectators—there need not be any apprehension regarding the outcome of the समर between भीम and दुर्योधन, the latter is sure to be killed) VI, 6, 1-3 युधिष्ठिर and द्रौपदी are eager to know how दुर्योधन who had concealed himself was found out VI, 6, 4-9 देवेन = युधिष्ठिरेण हने शक्ये Salya the commander-in-chief of the कौरव forces having been killed by Your Majesty गांधारराज एव शलभ a metaphor gives rise to another सहदेवशक्यम् एव अनल - there is thus a परम्परितरूपक in the clause सेनापते निधनन निराक्रन्द (lamenting loudly) विरला (sparse) च योधा (soldiers) ते उज्जितासु [मर्तीषु] agreeing with समरभूमिषु (which is the विशेष्य) — 'on battle-regions having been left (उज्जिता) by soldiers lamenting loudly on account of the death of the Commander in-chief and [grown] sparse: i.e. very small in number रिपो बलाना पराजयेन उद्धत (haughty) वलित (movement) विचित्र पराक्रम च ताभ्यां आस्राद्धितानि (overpowered) विमुक्तानि (lit with their faces turned away) अरातिचक्राणि याभि ता रिपुबल चक्रा [धृष्टद्युम्नेन अधिष्ठिता युष्मत्तेना] तामु रिपुबल रातिचक्रासु युष्मत्सेनासु। The author is busy bringing the epic story to a close like 'शक्ये ह्येते', there is now 'प्रनष्टेषु कृपकृतवर्माश्वत्थामसु' — on कृप, कृतवर्मेन् and अश्वत्थामन् having been destroyed altogether It is significant that Bhatta Nārāyana does not make even a passing reference to the killing of soldiers on the side of the Pāndavas by अश्वत्थामन् when the former were asleep in the camp at night. Read the section devoted to 'The source of the Ven'samhāra and changes made in the same by Bhatta Nārāyana' etc., from the General Introduction 'न ज्ञायते क्वापि प्रलीन' is an idiomatic phrase 'disappeared somewhere no one knows' The reason of दुर्योधन's disappearance is the अपर्युथिता प्रतिष्ठा of भीम: i.e. his vow not brooking delay so as to allow the next day to dawn (न पर्युथितयस्या सा अपर्युथिता) This certainly was terrible (शरणा) according to it either before the end of the day भीमसेन would have to find out and kill दुर्योधन, or failing to do so commit suicide VI, 6, 10-11 Both युधिष्ठिर and द्रौपदी want to learn what happened next. VI, 6, 12-28 भीम and अर्जुन on the same chariot with द्रुपद began to move about (पवदितु) around दुर्धन but did not find out (अनामारिषव ग्री = न आमादिशव-ग्री) him A graphic description of Bhisma is given by the phrases गल्बधर भारीपवति गदा गुरोरेरे - as भीम was causing to appear bright his mace by means of side-glances (पटाञ्जि)

tawny (पिङ्गै) like the mass (मकर) of lightning [flashes] caused to move about (मचारित) [in the sky] on a night (निशा) during the rainy season (चलधराणां समये=प्राइवि) Obviously the चलधरा are literally 'holders of water' those containing water in them : e कृष्णमेवा and the period of the appearance of these is the rainy season यत् किञ्चित् कराति इति केतु शाल यस्य (does something that is insignificant) इति वा, यत्किञ्चनकारी, तस्य भाव यत्किञ्चनकरिवा This is the attitude of विधी or fate When divine Narāyana (भगवति नारायणे) was censuring this (अधिश्चिपति सति) कुमारस्य मास्त्रे सचिदित known to or well acquainted with Prince Bhīmasena, son of Wind प्रत्यत्र (only a little while ago) विशिस्ता हवा शृगा 'तै निमित्तभूते लाङ्घिते चरण निवसन च यस्य स-बहु० । शस्त्रेन ग्रस्ता अत एव अधुना वर्णा यस्या अन अनुमयानि पदानि यस्या मा श्वामग्रसार्थ-पुत्रवणपदानुमेया बाहू यथा — with an utterance (lit speech) the words (पदानि) in which were *inferable* : e. had to be guessed on account of syllables (वर्णा) being half-heard due to their having been swallowed (ग्रस्त) by breath : e the man was gasping for breath All the words he uttered, therefore, did not get themselves fully heard. They were half-heard, swallowed : e stifled as they were because of heavy breathing (श्वाम) An attentive listener could, however put these half heard things together with the other half which could be inferred and thus grasp what the person wanted to convey पदपङ्क्ति is पदानां पङ्क्ति a line of feet : e metaphorically one of foot prints पदचिह्नपङ्क्ति पङ्क्ति itself is the result of being struck by the feet There were two lines (पङ्क्तौ) of foot prints with their impressions (प्रतिबिम्ब lit. reflections) clearly (मम्-स्मयक) planted or left (अवतीर्ण lit. descended) One of the two (तयो पदा) came up (उत्तीर्णा) to the dry land — this must have been the row of foot prints who accompanied दुःशासन to the lake and returned न दितायां the other has not come up to the dry land — this evidently means that the owner of the line of the foot-prints entered the lake but did not come out. It was not difficult for भीम अधुना, दृष्ट्वा etc to conclude that was the clue to the whereabouts of दुःशासन समस्रमन् naturally as no time could be wasted परिश्रययानानि दुःशासन पदयो लाङ्घनानि चिह्नानि यस्या ता परिश्रय लाङ्घनानि agreeing with पदवीम् (track) object of आमाष having found जानाति किल — 'As is reported (किल) [Suyodhana] knows सलिल स्तम्भवतीति सलिलस्तम्भनी ता सलिलस्तम्भनी विधाम् — the lore of causing water to be absolutely steady पनां मरतीम् अधिशयितेन तन पविशयम् — is an idiomatic sentence 'He must be is brought out by

'तेन भवितव्यम्'. 'One who has occupied or better one who is lying in (अधि-शयित) this lake (पना सरसीम्)' — this is in keeping with 'अधिशीङ्-स्थासा कर्ष'. If अधि were not there 'सरसी' would have been required to make room for सरस्या (locative singular of सरसी—thus 'सरसीम् अधिशयिनः' is correct and *not* 'सरस्याम् अधिशयितः'; similarly सरस्या शयितः is correct but not सरसी शयित). रामानुजस्य = बलरामानुजस्य = कृष्णस्य । सकलासु दिक्षु वे निकुञ्जाः तेषां पूरित पूरणम् इति यावत् तस्मात् अतिरिक्तम् which remained (अति-रिक्तम्) after having filled the bowers in all directions. उद्भ्रान्तानि सलिलचरणां (aquatic creatures) शकुन्तानां पक्षिणाम् इत्यथः कुलानि येन तत् उद्भ्रान्त कुन्तकुलम् adjective qualifying सरःसलिलम् object of आलोढ्य (absolutive of the causal of आ+लुङ् to disturb, agitate) त्रासेन उद्धताः (grown wild) नकाः (crocodiles) प्राहाः (sharks) च यस्मिन् तत् । (proclaimed) भैरवं गजित्वा—having roared in a frightful manner. वृथा प्रख्यापितः अलीकः (false) च पौरुषस्य (bravery) अभिमानः (pride) अस्य इति वृथाप्रख्यापितालीकपौरुषाभिमानी by the addition of मत्वरपीय इत्, भूतराष्ट्रस्य अपत्यानि पुमासः धार्तराष्ट्राः तेषां तेषु वा अपसद. (meanest, lowest) तत्समुद्धो 'धार्तराष्ट्रापसद' इति ।

(7) Construe : इन्दो, अमले कुले जन्म व्यपदिशसि, अद्यापि गर्दा धरसे, दु शासनकोष्णशोणितसुराक्षीर मां रिपुं भाषसे, दर्पान्धः [ सन् ] मधुकैः भद्रिणि हरौ अपि उद्धतं चेष्टसे [ तथापि दे ] नृपशो, मत्प्रासात् समरं विदाय अधुना पङ्के लीयसे । (शार्दूलविक्रीडितम्)

This is a verse full of प्रसाद or perspicuity. 'You declare (वि + अप + दिश् to mention, declare, 2nd person sing. is व्यपदिशसि) your birth (जन्म) in the taintless (अमले — न मलः यस्य तत् अमल तत्र अमले lit. in one that has no dirt associated with it) family of the moon (इन्दोः), Even now (अद्यापि) you hold your mace [in the hand गर्दा धरसे — not that you can plead absence of a weapon in your favour]. You call me (माम्) intoxicated (धीरम्) by the wine (सुरा) in the form of the slightly warm (कोष्ण) blood (शोणित) of Dus'sāsana. Blind with- pride (दर्पेण अन्धः) [that you are], you act (चेष्टसे) insolently towards Hari i. e. Kṛṣṇa even, the enemy (द्विद् m) of [the demons] Madhu and Kāśyapa. [तस्मात् अत्यन्तं अत्यन्तं] out of apprehension (शान्तिः) of me मद् (मरुः शयः मन्नासः तस्मात्)

'O human beast (नृ-पशो, वा पशुः नृपशुः, तत्समुद्धो 'नृपशो') having abandoned (विदाय) the battle-field (समरम् — समरक्षेत्रम्) you are now hiding [yourself] (लीयसे) in mud!' Bhīmasena wants to bring out the incongruity between the proud proclamation of his noble descent of

दुर्योधन on the one hand and his hiding himself like a coward on the other. Similarly declaring भीम to be his enemy and remaining concealed in mud when भीम is ready to fight is what only ill becomes दुर्योधन. There is incompatibility between दुर्योधन's having a mace in his hand as well as his insolent way of behaving with *etern* Kṛṣṇa who has proved his might by getting rid of notorious demons and his (दुर्योधन's) being afraid of भीम and therefore trying to save himself by remaining concealed under water. As is made clear the words calculated to make दुर्योधन ashamed of himself are in *the epic* addressed by युधिष्ठिर to दुर्योधन. The change effected here by the dramatist serves the purpose of bringing the नायक and his प्रतिद्वन्दिन् face to face with each other and giving the नायक an opportunity of attacking the villain of the peace.

(8) Construe : मया प्रसह्य हतपतिषु कौरवान्तपुरेषु प्रोन्मुक्तैः केशपाशैः पाञ्चाल्याः मन्वुवृद्धिः स्फुटम् उपशमितप्रायः पृथ्वीभ्रातुः दुःशासनस्य उरसः स्रवत् पीयमान [च] मच्छन् निरीक्ष्य क्रोधात् [त्वया] भीमसेने किं विहितं, यत् असमये त्वया अभिमानः अस्तः । (सम्भरा)

The fire (वृद्धि) in the form of the grief (मन्वु, or anger) of Pān cālī i e Draupadī is almost caused to be put out (उप - शमितप्राय where प्रायः = well nigh, (प्रायः उपशमितः p p p of the causal of उप + श्च उपशमितप्राय) by the masses of hair (केशानां पाशैः) let loose (प्रोन्मुक्तैः) in the harems [ i e by the ladies in the harems ] of the कौरवस with their husbands (पतिषु) killed (हतेषु) by me (मया) per force (प्रसह्य) What has been done (किं विहितं) by you, out of anger, to Bh'masena having seen (निरीक्ष्य—absolute of नि + र्क्ष्) the blood (असृजन्) being drunk from the chest (उर + त which is एच्चम्या वृद्धि) of your brother (भ्रातुः) Dus's'asana? — in that pride (अभिमान) has been cast (अत्न p p p of अत् + throw) [ to the winds by you ] at an inappropriate hour (अ-समये=अनुचिते समये). Now, more than ever ought you to have attacked Bh'jma with all the vehemence at your command. But precisely at this hour have you hidden yourself in the lake' VI, 8, 2 द्रौपदी has 'पाञ्चाल्या मन्वु उपशमितप्रायः पृथ्वी' in view and so she says 'removed is my grief (or anger) if [only] my lord's sight becomes easy to have (सुलभ) again.' This also is a result of the same 'अतिमेह' of द्रौपदी for भीम 'her नय'. Taken literally it is neither a compliment to भीम, nor what would become a 'सुश्रिया' like द्रौपदी to utter such a sentence. VI, 8, 3 युधिष्ठिर has grasped the



inauspicious implication of 'यदि पुनरपि दुर्लभ दर्शने भविष्यति ।' These 'if's are inauspicious. It all becomes द्रौपदी according to दुषिष्ठिर to utter (आहोम् infinitive of वि + आ + इ) them at the hour VI, 8, +7 Pāncālaka narrates what happened after that. Vṛkodara suddenly crossed the bank of the vast lake and having descended (भवतीर्यं) into it he agitated that lake though it was very extensive (आयतम् अपि) वीर्येण क्रोधेन च उद्धत यथा तथा भ्रमिता गदा परिय इव पाणौ यस्य तेन वीर्यक्रोध पाणिना -बहु० उद्धत तीरं यस्य तद् उद्धतित्तीर adjective qualifying सर n उत्स्रानि (नद्यानि) नल्लिनीवनानि (beds of lotus - plants) अपविष्टा (pierced, here battered) मूर्च्छिता (stupefied fainted) मारा (sharks) यस्मिन् तद् -बहु० । उद्भ्रान्ता मत्स्या शकुन्ता च यस्मिन् तद् -ब० । अतिभैरव यथा तथा आरवेण भ्रमित (caused to whirl, p p, p of the causal of भ्रम् to go round) वारिण (जलस्य) सचय यस्मिन् तद् -ब० । The बहुव्रीहि compounds can also be explained so as to take them all as instances of भव्यवीभाव. Thus as an instance the last can thus be understood अतिभैरव यथा तथा आरवेण भ्रमित वारिण सचय यस्मिन् कर्मणि यथा तथा । In the translation thus is how the compounds have been understood. VI, 8, 8 दुषिष्ठिर inquires whether even after this effort of भीम, दुर्योधन d d not (न) come out (उत्थित lit one who has risen stood up)

(9) Construe क्षीरोदरेः कालकूट इव आयतभीममुज्ज्वलनाभि उद्भूतकोप-  
दहनोपविष्युलिङ्ग स सरभसं सरस मूलं त्यक्त्या उदित । (वमनतिसका)

'He rose (उत्थित) having hurriedly (सरभसम्- रभसा सहितम् यथा तथा) left the bottom (मूल) of that lake with the poignant (उद) poisonous sparks (विषमया सुलिङ्गा) of the fire in the form of anger arisen like the kalakūṭa poison from the milk ocean (क्षीरोदरे) This happened on account of the whirlings (वेष्टना-भि) of the Mandara mountain in the form of the arms of Bhīma. Even kālakūṭa of the legendary fame had arisen (उत्थित) as a result of good & vigorous churning (सुमथनाद्) with gods on one side and the demons on the other, Vāsuki as the rope Mardara as the churning rod was milk-ocean churned in days of yore. The verse is an instance of the allusive nature of Bhaṭṭa Nṛjyāna's style. In the explanation given above the compound उद्भूतकोपदहनोपविष्युलिङ्ग has been rendered as being equal to उद्भूता कोप दहना दाय विषमयाः (i. e. deadly, death-dealing) सुलिङ्गा इत्येव - having sparks, poisonous ones arisen from the fire in the form of anger. It is difficult to guess what precisely Bhaṭṭa Nṛjyāna had in his mind.

Did he want Duryodhana who rose from the lake to be understood as having sparks from his red eyes manifested, sparks that were deadly (विषमयाः, or fatal like poison) of the fire in the form of his anger? क्रोधः एव दहनं is a metaphor (रूपक). कालवृष्टः एव is a simile. In the light of this latter the second line is explained thus : क्रोधः एव दहनः क्रोपदहनः उग्रविषम् एव क्रोपदहनोऽग्रविषम् तस्य स्फुल्लिङ्गः, उद्भूताः क्रोपदहनोऽग्रविषस्य लिङ्गाः यस्मात् सः उद्भूतक्रोपदहनोऽग्रविषस्य स्फुल्लिङ्गः. That the parallelisms that नट्ट नारायण had in view are सरः - क्षीरोदधि, भीष्मुज - मन्दर, दुर्योधन - कालवृष्ट, वेहन - मुग्धन is evident. भीम's arms were आवग्न lit. those that had exerted themselves (आ + वप् p. p. is आवत्) that is 'massive' metaphorically. VI, 9, 1-2 दुर्भिष्टिर congratulates दुर्योधन on having come out of the lake and faced the enemy, like an excellent *katyava*. Draupadi inquires whether the battle between the two (भीम and दुर्योधन) took place or it did not (न वा). VI, 9, 3-12 पाण्डवाल्क्य answers the question at full length. करमुगलेन वृत्तमिता कृत एव तोरणीश्वरः - न तोरपन् अतोरेण तोरेण संपद्यमाना वृता-भीमा यदा यस्य सः करमुगलेऽस्मिन्नतोरेणीश्वरभीमगद । He held his terrible mace up by his arms which therefore became an arch i. e. looked like an arch [over his head]. दुर्योधन explains it was not *out of fear* that he hid himself in the lake. न निहताः पाण्डुपुत्रः येन सः भक्तिहितपाण्डुपुत्र. has force of a cause (अनिहतपाण्डुपुत्रत्वात्). The effect is 'लज्जमानः' 'being ashamed'. Out of shame at not having killed the enemy, not finding it possible to show himself openly to others (प्रकाशं लज्जमानः), he says, he decided to resort to the nether world (पातालम् अध्ववहितवान् - determined that the Patāla was the right place) for resting (विश्रान्तिम्) myself [for a while]. The two began fighting in the water of the lake. So Krishna (वामुदेव) and Arjuna (किरीटी) prevented them from doing so and caused the two to come up to the dry land - स्थलम् उत्तारितौ where - उत्तारितौ - is noml. dual of the p. p. from the causal of उ + वृ, construction being passive 'वामुदेवकिरीटिन्या द्वौ भवि उत्तारितौ'. मन्तः सलिलं निषिद्धः (prohibited) मन्तस्य (fighting) आरम्भः (commencement) ययोः तौ । For a while दुर्योधन sat full of dejection on ground, having thrown away his mace as he cast his glance at the battle ground which made him heave a hot and long sigh (रजस्थानम् भवतोस्य वायतम् उष्णं च निश्चितवान्) निहत वुरूपा इत गवाना वाविना (horses) नरानां स्रग्भं तस्य बलेतराणां सनदं (समूहे) सपन्न (pouncing, falling upon) गृभाः (vultures), कंकाः (herons), जम्काः (jackals) यत्र तत्र निहत. कद्रुजम्कम् ।

The compound brings out vividly the disaster that had befallen the कौरवः. अस्माकं वीरैः युवतः सिंहाद. यत्र तत् अस्मदीरमुवतसिंहादम् is another reason why दुष्योधन became full of dejection. But भीमसेन gave a sporting offer to दुष्योधन. मन्थुना इदम् enough of grief (at the sight of the destruction of the brothers and relatives). Don't be dejected (मा विपाद कृया - the last is aorist 2nd person sing of कृ with the augment अ dropped because of मा in the sense of prohibition with which it is connected) thus (एवम्) 'पाण्डवः are quite equal (पर्याप्त) for fighting, I am without a helper (न सहायः यस्य)'. In the *epic*, Yudhisṭhira speaks tauntingly to दुष्योधन and युधिष्ठिर gives him the offer contained in the next verse

(10) Construe: [हे] सुयोधन, अस्माकं पञ्चानां ये सुयोधं मन्दसे तेन दंशितस्य आतशस्त्रस्य ते रणोत्सवः अस्तु । (पथ्यावक्त्रम्).

"O Suyodhana, from among us five whom (so ever) you consider easy to fight with (सुयोध) - let there be on the part of you (ते), clad with armour (दशः an armour अस्य सजातः इति दशित) and with weapon taken [in your hand] (आत शस्त्र येन सः - तस्य आतशस्त्रस्य), the festivity (उत्सव) of fight (रण) with him (तेन)". VI, 10, 1 अमृतया अन्विता associated with indignation.

(11) Construe: वर्षद्दुःशासनवधात् युवां मम तुल्यौ एव । प्रियसाहसः त्वम् अप्रिय. अपि योद्धुः प्रियः । (पथ्यावक्त्रम्).

'On account of the slaughter of Karna (by Arjuna) and of that of दुःशासन (by you) both of you are to me just (एव) similar' [i. e. on this score there is not much either to choose or reject between you two]. Though not liked (अ-प्रियः), just you (त्वम् एव) to whom adventure is dear (प्रिय साहसं यस्य साः) are dear to me for the purpose of fighting (योद्धुम्). Actually दुष्योधन was given an opportunity to choose the weakest from among the पाण्डवः. दुष्योधन certainly did not like the idea. Hence is जम्बू. On the spot there were two of the sons of Pāndu. अर्जुन had brought about the end of युधिष्ठिर and भीम had put दुःशासन to death. What choice was there? Yet, दुष्योधन says the adventurous अप्रिय is better to fight with as his enemy, as he ever loved adventure. अप्रियत्व was भीमसेन's disqualification. But his प्रियम इत्यत्र more than made good that defect. Evidently दुष्योधन himself is spirited and, therefore, he declines to fight the other पाण्डवः and chooses to measure his strength against the adventurous one among them

viz, भीमसेन. VI, 11, 1-2 परस्परयोः अभिज्ञेपः (taunt) तेन परुषः (harsh) वाचा कलहः तेन प्रलाविनः (commenced) घोरः (terrible) सग्रामः याभ्यां नौ परस्पर.. . घोरभ्रान्तौ-बहु० विचित्रेण विभ्रमंण भ्रमिताभ्या गदान्या परिभासुरौ भुजौ दण्डौ इव ययोः तौ - with their staff like arms (long arms) shining brightly on account of their maces made to move round in wonderful (विचित्र) revolutions (विभ्रम-जालौ एकवचन). The two began to move about in circles - obviously to save themselves from the strokes of the opponent. VI, 11, 3-6 पाञ्चालरु says at this juncture he was sent with a message to His Majesty युधिष्ठिर by the divine discus-bearer (चकरं पाणौ यस्य म.—कृष्ण.). Were भीमसेन unsuccessful in finding out दुर्योधन great would have been the disaster that would have befallen them all. 'Now that Bhīmasena has found out Suyodhana, your honour may regard (परिवल्यतु) the surface of the earth [in its entirety] to be free from opponents (lit. thorns निर्गतः कण्टकाः thorns 'यस्मात् तत्). Let festive celebrations (समारम्भाः) worthy (उचित) of the prosperity (अभ्युदय) be commenced'

(12) Construe : ते राज्याभिषेकाय रत्नकलशाः सलिलेन पूयन्तां, कृष्णा अत्यन्तचिराद्विस्तरे कवरीबन्धे क्षणं करोतु च । शतकुडारभासुरकरे क्षयदुमोच्छेदिनि रामे क्रोधान्धे वृकोदरे च आजौ परिपतति [सति], सशयः वृत्तः । (शार्दूलविकीर्णितम्).

रत्नैः सन्निताः कलशाः jars studded with gems are रत्नकलशाः. They are to be filled with water for the coronation (राज्याभिषेक) of युधिष्ठिर. Let कृष्णा i. e. द्रौपदी celebrate the festivity (क्षणम् उत्सव करोतु) in the matter of tying (बन्ध) of her braid (कवरी=बेणी) given up altogether (अत्यन्तम् उच्छेदिते) for long (चिरम्). The author is busy bringing out the importance of the change he has made in the account of Bhīma's resolve to kill the enemy. So long as his vow was not fulfilled द्रौपदी was to have kept her hair undecorated. वृष्ण means now this is not necessary. Bhīma's success is a matter of a few moments. VI, 12, line 2 is connected indissolubly with the title of the play. 'कवरीबन्ध-वेणीन्दार. This would, under the circumstances, narrated so many times in the play be a veritable festivity (क्षणः) to द्रौपदी, for a long period (चिरम्) and altogether abandoned that she had the toileting process. When राम (i. e. परशुराम) the destroyer (उच्छेदः शीलं यस्य) of the trees in the form of katriyas, with his hand (कर) shining with the sharp (शार्ण) axe (कुडार) has descended (परिपतति) on the battle-field (आग्नि m. lit. battle) and when भीम blind through rage has done the same, whence is [there

any room for] doubt (सशयः) [regarding the outcome of the fight]?" रामे वृकोदरे च आजौ परिपतति कुतः सशयः। Here कुतः सशयः is the common predicate of the clauses रामे परिपतति and वृकोदरे परिपतति. The अलंकार, therefore is दीपक. As 'कुतः सशयः?' is a rhetorical question, there is प्रश्न अलंकार too in the verse as evidently कुतः सशयः = न सशयलेशः अपि। Bhaṭṭa Nārāyaṇa's repeated reference to परशुराम and the end he put to क्षत्रियस can hardly be casual in nature. Here he mentions परशुराम to bring out the greatness of भीमसेन, though the latter is a क्षत्रिय himself. Of course, here a tribute is paid to the valour of भीमसेन which is as great as that of परशुराम. Probably the reason that made भट्ट नारायण delineate अश्वत्थामन् as a noble warrior and the reason which prompted him to return again and again to परशुराम as the standard of comparison in regard to bravery is the same. VI, 12, 1 2. It is difficult to say what kind of tears arose in द्रौपदी's eyes (स्वाप्यम्). It is wrong to say that they were tears of grief. She says 'when the divine lord of the three worlds says so, how can it be otherwise?' They must therefore, be tears of joy. Yet even at the moment that prospect of the wrong being soon avenged presented itself to her mind, Draupadī must have remembered the humiliation she was subjected to in the assembly of kings. There was definitely an element of grief too in the tears. स्वाप्यत्व of द्रौपदी, therefore, is her having tears of grief as well as joy, though the latter subsequently predominate VI, 12, 3 A careful student of Kālidāsa's S'ākuntala would not fail to note that this passage put into the mouth of Pāncālaka is an echo of a similar one in S'ākuntala Act IV : काश्यपः— वत्से ययातेरिव शर्मिष्ठा भर्तुर्वहुमता भव । सुत त्वमपि सम्राज सेव पूरुमवाप्नुहि ॥ and गौतमीः— भावन घर. खल्वेष न आशी । ( भव वरो वस्तु एते । न आसिसा । ) The change made in the phrase is only such as is required by the difference in the context. काश्यप's wish is 'वर'. कृष्ण's is 'आदेश' The common point is that neither काश्यप nor कृष्ण expressed what may be termed as a pious wish Their utterance had a greater sanction behind it. In S'ākuntala it is the तपस्या of a sage In the वेणीसेदार it is the divine powers of कृष्ण who already is 'त्रिभुवननाथ' and 'असुरनिषूदन' - i. e. destroyer of demons i. e. of anti social elements of organised villainy as we would put it to day. Incidentally असुरनिषूदन reminds one of " विनाशाय च दुष्कृताम् । ...सभवादि युगे युगे ॥" That भट्ट नारायण regards कृष्ण as the incarnation of

the highest is clear. But he is making द्रौपदी, युधिष्ठिर, भीमसेन and मद्देव too regard him as भगवान् as a careful study of the Ven'samhāra would reveal. For instance the very next sentence i. e. VI, 12, 4 'who ever would doubt what has been sent as a message (instruction) by the divine one?' VI, 12 5-7 युधिष्ठिर orders कञ्चुकी to do the needful VI, 12, 7-15 संविधानृणां पुरस्सा O you leaders of those who make arrangements i. e. masters of ceremonies. 'मुच्यो बरपूर्णे परिशेषे तन उत्तीर्णं कौरवाणां कौरवकृतक इत्यर्थे परिभव एव मागर येन म—बहु० नितरां व्यूह दुर्वहः प्रतिशया भार. येन म.— बहु० । प्रमञ्जन—hurricane दुःशाम्नस्य उरस्थल तस्य विदहने (tearing) नरसिंहस्य— who is the Man—Lion (the fourth incarnation of the Highest) in the matter of tearing the broad chest of [हिरण्यकशिपु in the form of] दुःशाम्न दुर्वोधनस्य ऊरु स्तभौ इव तयो भङ्गेन विनिश्चित विनय यस्य । प्रमञ्जनस्य वायो अपत्य पुमान् प्रमञ्जन । स्नेहेन पक्षपात. यस्य तत् स्नेहपक्षपाति तेन स्नेहपक्षपातिना मनसा with a mind falling on the side of, partial to, favourably disposed towards Vrkodara through affection (स्नेह) for the latter (आकाश) — the stage direction indicates that the words of कञ्चुकी are heard by persons not very far away from him, though not within sight of the spectators—आकाश literally means 'in space.' Those people have made a reply to कञ्चुकी which he reproduces after having prefaced it with 'किं ब्रूय = (what do you say? —) 'why don't you see that which has been started on all sides, even to a greater extent [than required strictly by the command of His Majesty]?' 'अनुत्पन्निकरिता हि प्रकाशयति मनोगता स्वामिभक्तिम्।' is one of the good generalisations in the Ven'samharam 'The state of being one who does what is beneficial (हित-कारि-ना) even without being [specifically] told (न उक्त, अनुत्पन्न—अनुत्पन्न्य हितस्य कारिना) throws light on (प्रकाशयति), is an eloquent testimony of, devotion to the master (स्वामिभक्तिम्) contained in the mind (मनोगताम्.) This is the Chamberlain's appreciation of the readiness with which, the enthusiasm with which, they carried out the behest of युधिष्ठिर actually doing much more to celebrate the festivity of भीम's victory that was not far off VI, 12, 16-19 युधिष्ठिर sends कञ्चुकी and पाञ्चालक away with an order to the former that पाञ्चालक be given a reward as he had brought a good news प्रिय रत्नाभ्यतीति प्रियरत्न्यापक पारि-नोपिक that which causes an all-round (परित) satisfaction or joy (तोष) — a reward. VI, 12, 23 25 द्रौपदी wants to know why भीमसेन gave such a choice to the evil behaved दुर्वोधन "If the latter were to choose fighting (म्यान) against either of

the sons of Mādri ( i. e. नकुल and सहदेव ), there would befall [ on us ] a great calamity ( अत्याहितं भवेत् )". VI, 12, 26-31 युधिष्ठिर is the mouth-piece of the author of the play Though द्रौपदी has made the query, भद्रं नारायण knew well enough that his readers or the spectators of the performance of his play would like to know the reason prompting भीम to make the offer to दुर्योधन. इताः सकला मुद्दः बन्धवः वीराः अनुजाः राजन्दाः ( rulers ) यासु ताः हनमन्त्रः. राजन्दाः एकादशाक्षौहिण्य वृष कृत्तवर्मा अश्वत्थामा शेषः. यासां ता — । Thus is दुर्योधन 'अबान्धव' without a relative, शरीरमात्र विभवः (riches) यस्य स — । having his person as his riches. Perhaps ( कदाचित् ) he will have his pride given up ( उत्सृष्ट-निजामिमानः. वेन सः ). In that he would throw away ( परित्यजेत् ) his weapon ( आयुधम् ), or repair ( गच्छेत् ) to a per-nance-grove ( तपोवनं ), or beg for ( यचित ) peace ( सधि ) through this father ( पित्रमुखेन lit. by the mouth of his father ) Under this circumstance ( एवं सति ), the heavy [ responsibility of carrying out the ] vow would be left far behind ( दूरम् अतिक्रान्तं lit. crossed a long way off ). The same would be the case with 'victory over all enemies.' This prompted भीमसेन to give the terms to दुर्योधन.

( 13 ) Constue: क्रीडोदूर्णमदस्य भारतेः सद्यः रणे [कोऽपि] सत्त्वं न अस्ति । कौरव्ये पुनः यथा देवे क्षीरिणि इयं कृतहस्तता । उद्धतधातंराष्ट्रनल्लिनीनागस्य मे वक्ष्याय स्वहितं अस्तु । सुयोधनेन तस्य, इतरपरं न एव, समरम् [ अह ] शक्ये । ( शार्दूलविकी-डितम् ).

In the verse युधिष्ठिर gives the reason why he anticipates a battle between भीमसेन from among the पाण्डवस and दुर्योधन. 'There is none similar ( सदृशः ) to the son of wind ( भारते- gen. sing. of मारुति. ) who has held aloft ( उद्गृण्ण p. p. of उद् + गृण्-गुरते ) his mace in anger. As in the divine plough bearer ( क्षीर a plough + इव क्षीरी-बलराम ), there is again the state of being skilled ( कृतहस्तता-कृत इत्यः यस्य सः तस्य भावः ) in the descendant of Kuru ( i. e. दुर्योधन ) [ In other words भीम and दुर्योधन are worthy rivals of each other ]. In line 3 युधि० expresses his pious wish for his younger brother : 'let it fare well with my brother, the elephant ( नगः ) to the lotus plant ( नलिनी ) in the form of the insolent sons of वृत्रराष्ट्र ( उद्धताः धातंराष्ट्राः एव नलिनी तस्याः नागः इत्यं ). I anticipate ( not without natural apprehension because of my affection ) ( शक्ये ) his fight with Suyodhana, not at all of others". VI, 13, 1-2 With the stage direction देवस्ये begins another scene in this act. मयाऽप्यहं - may do honour i. e. may help. नल्लिनीय छायादाः च मयाऽनेन by giving water and shade. VI, 13, 3-७ युधिष्ठिर orders कर्णुषी

to see who has arrived At His Majesty's command a visitor is ushered in VI, 13, 10 This latter is a *demon* named Cārvaka. [As is clear from what follows he is दुर्योधन's friend] He has put on the garb (वेश) of a sage (मुनि) VI, 13, 11-13 The आत्मगत or soliloquy of the demon is very *marvelous*, particularly the words 'पाष्टवान् वञ्चयितुं भ्रममि' This should have been left to the readers to infer As he draws near the king - VI, 13, 14 all rise to show their respect for the sage He is taken to be a sage by them all VI, 13, 14-18 the customary politeness is exchanged between the visitor and the host VI, 13, 19 Occupying a seat, the 'sage' tells the king to be seated VI, 13, 21 Chamberlain enters He holds a pitcher (नृद्वार) full of water in his hand. शिशिर cool सुरभि-fragrant. पानभाजन — drinking vessel or bowl also has been brought VI, 13, 23 उदन्वाया वृष्णाया प्रतीकार. counteracting i. e. quenching of thirst निवृत्तता — let be carried out. निवृत्तताम् उदन्वाप्रतीकार 'is the version in language used in the palace of the plain 'पावतां उदन्दिन्' VI, 23, 14 The demon has begun his game. You are a क्षत्रिय, I think VI, 13, 26-28 The conclusion follows you must every day be losing in battle many relatives *I can't* accept water from you [Orthodox Hindus even to-day don't eat or take water at the house of a person who has lost his relatives till the time that the latter is observing *asauca* or impurity due to death having taken place]. Shade (छाया) and the cool breeze (मरुत) would remove my fatigue विगत-कृम यत्त स विगतकृम — बहु० VI, 13, 29 30 द्रौपदी orders her maid-servant to fan (वीत्) the sage नाडवृन्त- a fan VI, 13, 32 The demon plays his part well 'Such a courtesy (स्मृदाचार) is *improper* in regard to us' VI, 13, 34-36 The demon has come to the point. 'I move about the Kuruketra to watch the duel of great katriyas' And after this comes his shocking statement 'by reason of the autumnal sun, without having fully watched the mace fight between Arjuna and Suyodhana, I have returned (आगत अग्नि lit 'I have come)' VI, 13, 39 The 'sage' objects (कथनाक्षिपसि) to the chamberlain's 'correction' 'say between Bhīma and Suyodhana' VI, 13, 40-43 Yudhisṭhira, full of affection for his brothers is already upset and he is very eager to know from the visitor what happened in the mace fight between Arjuna and Suyodhana. VI, 13, 45 भीमसुवीर-या गदापुत्र the sage is वृत्त- a matter of the past VI, 13, 46 when an



eye witness tells that fight between भीमसेन and दुर्योधन is over, VI, 13, 47-54 युधिष्ठिर and द्रौपदी fall into a swoon. The Chamberlain and the Ceti restore the king and the queen to consciousness. The demon pretends not to know युधि० and द्रौपदी and on the Chamberlain's acquainting him with who they are, he exclaims 'o a very terrible thing has been done by me' meaning he ought not to have disclosed this to युधिष्ठिर and द्रौपदी near relatives of भीम. नर क्षतति हिनस्ति शति नृशंसः—cruel, one who kills men. VI, 13, 55 द्रौपदी falls into a swoon again. Her 'हं नाथ भीमसेन' is significant as it shows how near she held भीम to her heart.

(14) Construe. अस्मिन् पदे संदिग्धे एव [विद्यमाने] युधिष्ठिरः दुःखम् आस्ते । नस्सस्य तावे निश्चिते [सति] अय प्राणत्यागात् सुखी [स्यात्] । (पथ्या-वचनम्).

While yet this word (इति) is ambiguous (संदिग्धे) : e. though it does not definitely state that my dear brother has been slain by the enemy, युधिष्ठिर is experiencing agony (दुःखम् आस्ते). When the truth (तत्त्वा) about my dear brother will be ascertained definitely (निश्चिते), this one [meaning himself] will be happy by giving up life (प्राणत्यागात्) "VI, 14, 1 The audience can appreciate 'अयमेव मे यत्नः' of the demon who has already disclosed his identity to them. 'न युक्तं ... विस्तरेण आवेदयितुम् ।' is another apt generalisation in the play. 'It is improper to describe in detail (विस्तरेण) the calamity (व्यसनम्) of a relative.' VI, 14, 4 युधिष्ठिर has lost all courage and is shedding tears.

(15) Construe. संक्षेपात् वा विस्तरेण वा [हे] ब्रह्मन् सर्वथा कथय । अस्य किम् अपि श्रोतु मया पृथः क्षणः दत्तः । (पथ्यावचनम्).

'Whether in brief (संक्षेपात्) or at length (विस्तरेण) do, O Brahman, tell by all means (सर्वथा) Here the moment has been given by me to listen to any thing [what so ever] about my dear brother. "

(16) a- Construe. कौरवभीमयोः गुरुराधोरध्वनौ संयुगे-

'In the battle (संयुगे) between कौरव and भीम, where a terrible or dreadful noise, was there because of the heavy maces' VI, 16a, 1 द्रौपदी is too eager to know the sequel. VI, 16a, 2 The demon is not content with the distress he has given to the king and the queen. He wants to remove their consciousness. With that motive he continues the narration—

(16) bcd- Construe. सीरी सत्वरम् आगतः, तस्य अप्रतः सत्वरः विरम् अभूत् । हस्तिना तु त्रिविधित्याम् आलम्ब्य रहसि संज्ञा आहिता याम् आसाद्य कुरुक्षेत्रम् दुःशासमारो प्रविकृति गतः । (जादृकविकीर्णम्).

Balarāma (भीम) came (आगत) quickly (मत्वरन्) In his presence (तस्य पुरत) the fight (सङ्गत) took place (अभूत्) for a long time (चिरम्). But (तु) by the one with the plough (हल + इन्) [is his weapon], having resorted to (आलम्ब्य) the state of [दुर्योधन's] being [his] dear pupil (प्रिय-शिष्य-त्वात्) a hunt (संज्ञा that by which one knows well) was secretly (रहसि) given [i. e. not in words but by some characteristic movement of the hand, or may be by means of a significant glance etc.] - having secured (यान् आस्राय) which the best among Kurus attained counter-doing (प्रतिदुर्ले गत्) i. e. had himself avenged on दुर्योधन's enemy (दुर्योधनस्य अतो भीमे). The last phrase is deliberately left ambiguous. It suggested to युधिष्ठिर and द्रौपदी that Bhīma was no more. If भीम killed दुर्योधन, प्रतिदुर्ले गत् by दुर्योधन against him could be nothing else but भीम's slaughter VI, 16, 1-6, युधिष्ठिर says only 'alas o dear Vrkodara' and faints द्रौपदी recalls many things भीम had done for her मम परिभवस्य प्रतीकारे परित्यक्त गणित येन वल्लभुध्यां । भीम was destroyer of the demons वनासुर upto जरासन्ध मौगन्धिकाया आहरणम् is bringing the fragrant lotus from Kubera's garden as Draupadi wanted it The lotus had a divine fragrance. चातुकार. lit. 'one who speaks agreeably, flatteringly It seems that मद् नारायण takes this in the sense of one who acts agreeably so that the whole phrase means o you who acted agreeably by bringing the Saugandhika [for me from Kubera's garden]' VI, 16, 7-9 The कञ्चुकी is full of tears on seeing both युधिष्ठिर and द्रौपदी lose their consciousness through grief भीममेव is the प्रालम्बवच i. e. hail shower to the lotus-plant (कमलिनी) in the form of the group (कुल) of the sons of धृतराष्ट्र This is one more परम्परितरूपक of which मद् नारायण seems to be very fond The Chamberlain requests the sage too, besides the cetl, to console the king. VI, 16, 10 The demon's स्वप्नम् is in keeping with his nature I shall console (आश्रयानि= आश्रयदिव्यानि) to cause to give up life (प्राणान् परित्याजयितुम् - this last being mimetic from the causal of परि + त्यज्) VI, 16, 10 क्षणम् एवम् for a moment as there is a remnant (शेष) of the story VI, 16, 12-14 Both the king and the queen recover consciousness They want to know the remaining part of the story VI, 16, 16-22 वीर्युत्सर्गो गति गत is euphemism for 'मृते' ममद्य यथा तथा संश्लिप्तं that which had fallen copiously नायम् tears. प्रलयं यत् क्षतम् blood that had just begun flowing तस्य दृष्टया (mass) चञ्चिनाम् - smeared with a mass of fresh blood. सभातुम् इच्छु = सचितुम् - desirous of making

peace भ्रमिता च असौ गदा च तस्या शङ्कर (whiz) तेन मूर्च्छित प्रवर्धित गम्भीरस्य वचनस्य ध्वनि यस्य तेन बहु - [ by Kauravaraja ] the sound of whose grave words was intensified (lit increased) by the whiz of the mace which was whirled (भ्रमित) तृतीय ते अनुज evidently अर्जुन here But he is युधिष्ठिरस्य द्वितीय अनु-ज अशुली not skilled उपेक्षमाण—one who anticipates अर्जुनपक्षापात्ती देवकीपुत्रु द्वारका नीत=अर्जुनपक्षातित्वात् वृष्ण द्वारका नीत । कामपाठ 1 e बलराम did not like वृष्ण s being there as he would in that case have helped अर्जुन in a way so as to get rid of दुर्योधन VI, 16, 23 गण्डाव परित्यजता तदा एव As soon as you gave up your Gandiva bow वृकोदरस्य अनुगमनस्य पदवी track path was adopted (प्रतिपन्ना stepped on to) by you For अर्जुन to give up his bow was the same thing as to court death But here courting death was going to be helpful to अर्जुन in following the path of his brother भीमनेन हृदयम् उत्साहविष्ये shall cause the heart to cheer up VI,16 26-28 द्रौपदी has practically become demented Thus she addresses भीमसेन न युक्त 'etc' Your younger brother : e अर्जुन is not trained in using a mace It does not behove you to remain indifferent (अपक्षितु) in regard to him VI 16,30-32 युधि० can not hear the story any longer He speaks to his departed brother recalling all he did for युधिष्ठिर मम शरीरस्य स्थिते विच्छेद तेन वातर (apprehensive) अतुगृहविपद एव समुद्र तस्य तरण (crossing) यानपात्रम् (boat) is a परम्परितरूपक—So is दुर्योधनस्य अनुजा एव कमलिनी (or अर्जुन दुःशासन एव कमलिनी) तस्या कुञ्जर (elephant)

(17) Construe [हे] व स निलज्जस्य दुरोदरव्यसनिन मे दासता तदा ममददि पायुतदण्ड स्वया मद्भक्त्या अङ्गीकृतम् । मया अधिरु नाम कि त्व स्वयि अपकृत यत् अद्य अनाथम् अवान्ध्वे मा सपदि त्यक्त्वा (त्वया) (गम्यते) ते प्रीति सा अधुना क्व [वर्तते] । (शार्दूलकिरीटिनम्)

अपहृतम्) is it that has [now] been done by me to you that to-day you are departing having left me with out a protector, without a relative, all too suddenly (सद्यः) Where is that wellknown (स) affection (प्रीति) of yours [for me]? This is one of the many verses showing how भट्ट नारायण excels in the delineation of pathos VI, 17, 1-3 द्रौपदी recovers consciousness and asks युधिष्ठिर 'what is this?' Yudhis-thira's answer is contained in-

(18) Construe वीचदनिपूदन वकहृदिग्द्विर्भारहा मदान्वमगधाविपदिरदसुधि मेदाननि तेन गदापरिघशोभिना मुज्युगेन अन्विन स ते प्रिय, सम अनुज, अर्जुनगुरु क्लि अस्त गत । (पृथ्वी)

मदन अन्य मन्धानाम् भविष्य एव द्विरद तस्य रुवे भेदे अग्नि वज्रम् is on example of परस्परितरूपक. Bhīma is identified with the thunderbolt (अग्नि) in the matter of breaking the joint (रुधि) of the elephant (द्विरद) in the form of the lord of the Magadha territory, blind through pride. मन्ध विप एव द्विरद gives rise to भीममेव एव अग्नि मुज्युगेन अन्वित = मुज्युगेन युक्त possessed of a pair of arms The fourth line is more significant than may appear Bhīma was Draupadi's प्रिय (loved one), युधिष्ठिर's younger brother, Arjuna's elder brother — and all the three, therefore, have sustained a heavy loss People say (क्लि), he has departed (lit set अस्त गत like the sun at the end of the day) VI, 18, 3 5 त्वया क्लि indeed by you i.e. it seems you have forgotten that by you my hair have to be tied up (स्यमित्य्या potential participle from स+ यम्) 'न युक्त शिथिलवितुम्' । —one of the happy sentences having the ring of a proverb that भट्ट नारायण has written 'For a brave katriya it is not proper to be slack (शिथिलवितुम्—lit to loose firm grip over, to make loose) in respect of what has been declared as a vow (प्रतिज्ञातम्)' Draupadi imagines Bhīma is going ahead. So her request 'wait (प्रति पठ्य) for me (मान्) so that I shall just (दाव्य) draw near (उपसर्गानि)' । She faints away VI, 18, 6-9 युधिष्ठिर imagines पृथा to be not very far away from him and addresses her This is a complaint against her son His मनुदाचर 'courteous conduct' is found fault with By विपरीत लक्षणा 'समुदाचार = असमुदाचार' He next speaks to भीम imagined to be there before him 'what total change (विपरीत topsy turved, gone the other way round, altogether changed विश्लेषण परित इत - तस्य भाव वैपरीत्य) has in this much period of time (एतावता कालेन) been seen in you by people — in you who have turned out to be short — lived? The idea is those possessed of excellent qualities die young युधिष्ठिर recalls how भान

ever had his *own* way of looking at things and rarely agreed with others. Now that he has died young, according to popular notion, he must have developed some altogether unexpected and new qualities — contrary to his nature so far known (वैपरीत्य is such a total change for *better*, in this context) अथवा changes युधिष्ठिर's line of thinking. Why ask what has been seen by people I *myself* have seen a good deal ( बहु ).

(19) Construe : करदीकृताखिलनृपां मेदिनीं मे दत्त्वा यत् लज्जसे, यत् द्यूते मदा पणीकृतः अपि हि यत् न हृष्यसि प्रीयसे च, मम स्थित्यर्थं मत्स्यराजभवने यत् सूदतां प्राप्तः असि, एतानि [ हे ] वत्स, विनश्वरस्य ते चिह्नानि सहसा दृष्टानि । ( शार्दूलविक्रीडितम् ).

“ That ( यत् ) having made over ( दत्त्वा ) to me the earth all ( अखिल ) kings ( नृपाः ) in which were made givers of tribute ( lit. tax कर ) [ न करदाः अकरदा, अकरदाः करदा सपथमानाः कृता. करदीकृताः, करदीकृता. अखिला- नृपाः यस्याः यस्या वा — ताम् मेदिनीम् ] i. e. my vassals you *blush* ( लज्जसे ) [ instead of giving yourself airs, or being proud ], that in gambling even when you were made a stake ( पणीकृत. — that is treated as chattel ) by me you did not get angry ( न कुप्यसि ), instead you were pleased ( प्रीयसे ), that at the palace of the king of the Matsyas you accepted the state of being a cook ( सद् — a cook ) for [ maintaining ] my position ( मम स्थित्यर्थं ) — these o dear brother were the signs seen suddenly ( सहसा ) by me — signs of you extremely ( वि ) exposed to destruction ( नश्वर — perishable ). ” VI, 19, 1 युधि० recalls that the sage is there and speaks to him ‘ What do you tell ’. and repeats VI, 16. VI, 19, 2 The demon ( disguised as a sage ) says ‘ this is this ’ i. e. Balarāma gave a hint to Duryodhana who avenged himself on Dus's'āsana's enemy i. e. Bhīma. VI, 19, 3 युधि० fies upon his fate. He next apostrophises Balarāma,

(20) Construe . ज्ञात्तिप्रीतिः मनसि न कृता क्षत्रियाणां धर्मः [ मनसि ] न [ कृतः ], अनुजस्य अर्जुनेन रुद्धं तत् सख्यम् अपि न गणितम् । दिव्ययोः स्नेहबन्धः कामं तुल्यः भवतु, अयं क. पन्थाः यन् मन्दाभागे मयि इत्य चिसुखः असि । ( मन्दाक्रान्ता ).

‘ By you was not thought in your mind ( मनसि न कृता ) affection for relatives [ — otherwise you would not have behaved as you did ] Duty of a *kātriya* viz., remaining neutral when two warriors are fighting too was not thought of. The friendship with Arjuna of your younger brother that is developed ( रुद्धं ) — that too has not been counted. Granted that your bond of affection for the two pupils ‘ नीन

and दुर्योधन' has to be equal - let it be. But as you actually helped दुर्योधन 'what path is this [you have resorted to] (कोऽयं पन्था ) that you are averse (विमुख असि) to me, dull (or slow)-fated that I am? VI' 20, 1 युधि० approaches द्रौपदी and asks her 'why are you thus deceiving (अति+सुचस्ते) me?' When you faint, you are not required to suffer pain like me. Let us be having equal amount of grief' is his proposal VI, 20, 10-18 द्रौपदी regains consciousness but she is in the same mood viz., of addressing भीम- 'दुर्योधनस्य रुधिरेण आर्द्रेण हस्तेन दुःशासनेन विमुक्त मे केशहस्त नाथ बभूवत् ।' She then speaks to दुष्प्रमत्तिका reminding her that it was in her presence that this was promised by my lord' (Reference is to Act I ) Next she bids the Chamberlain bring wreaths of flowers and arrange the braid and do the divine Narayana's bidding अथवा — she realises her mistake सततया मया किं भणितम् — what did I tormented by grief say?' She resolves to follow her lord to the next world. Hence is युधि asked to enkindle the pyre (चिता) क्षुण्णमग्निं अनुब्रूयन् pursuing the duty of a *katriya* नावस्य जीविनहरस्य अभिमुक्त भव face the person who deprived my lord of his life Or (अथवा) do as you like. VI, 20, 19-20 युधिष्ठिर approves of द्रौपदी's proposal चिताया सुविभाग distribution of i. e. giving or providing pyre to her युधिष्ठिर changes his mind and says a bow is not necessary

(21) Construe . तस्य एव दहरुषितोक्षिणपाटलाङ्गी गदाम् आदाय, चापम् अप विध्व भ्रातृप्रियेण अर्जुनेन सयति यत् अद्य कृतं तत् एव मम अपि हि श्रेय , जयेन कृतम् । ( वसन्ततिल्लवा ).

"That which was done (कृतम्) to-day (अद्य) in battle (सयति), by Arjuna, to whom his brother is dear (भ्रातृप्रिय), with its having thrown away (अप+विध्व lit to pierce, cut off, absolute is अपविध्व) his [own] bow [and] having taken (आदाय) the mace (गदाम्) with its parts (अङ्गानि) red (पाटल) by the blood from just his (Bhīma's), body — just that (तत् एव) is for my good (श्रेय) away with (कृत) victory (जयेन) "

युधिष्ठिर thinks it is the right thing for him to follow in the foot- steps of Arjuna who threw off his bow and took भीम's mace. Arjuna did so as he was भ्रातृप्रिय (भ्राताप्रिय यस्य स or भ्रातु प्रिय) Arjuna knew well enough that with the mace as the weapon to be used against the ene- my Duryodhana, he (Arjuna) had no chance of securing victory and yet he took the mace of Bhīma. For me too taking that mace as my weapon is the right thing Away with victory [which is worth noth

ing in the absence of वल्लभकोर] VI, 21, 1-2 The demon seizes the opportunity 'If your mind (चेतन) is averse to victory over the enemy, give up life here or then : e anywhere (यत्र, इत्र वा) It is no use (व्या) going there [to the battlefield] Obviously the demon was apprehensive that युधिष्ठिर's going to the battle-field would enable him to know the truth Thus cleverly does the demon say that going was in vain for युधिष्ठिर when in fact it would have been निरपक (व्या) or why disastrous to him (चात्वाक) VI, 21, 3 The Chamberlain has not known the identity of the 'sage' And yet he is shocked to hear him say to His Majesty Yudhis-thira 'यत्तत्त वा प्राणत्यागं कुरु Hence his (कञ्चुकिन's) remark— 'Your heart is like that of a demon, — lie upon you o sage (यिद्मुने) VI, 22, 4-7 Naturally the demon is afraid whether he has not been known by the Chamberlain, as is clear from his स्वगत He hurries to explain openly 'I say so, avoiding (परिहरन्) the hearing of another undesirable thing (अनिष्टस्य भवण) on the part of this royal sage The suggestion is that between भजुने and दुर्वोधने, the former was bound to lose not only the fight but but his life, as Arjuna had no strength with the mace as the weapon VI 21, 8 Yudhis-thira is too full of grief to suspect the sage' So he congratulates the 'great sage' on what he has done 'Very affectionately have you spoken' : e. your words are an eloquent testimony of the affection you have for me VI, 21, 9 The devoted old Chamberlain, however, cannot bear the idea of युधिष्ठिर who is इव i. e. His Majesty and only a bit less (कल्प) than the divine beings (देव), giving up his duty peculiar to a कर्तव्या (साधनं), even as does an ordinary (साधन) person किं नाम - why pray or why indeed The devoted old servant indicates politely but firmly his disapproval of what युधिष्ठिर has decided. As a धर्मिक, युधिष्ठिर ought to fight against the enemy to the bitterest end. साधन - one who is as he was by nature (साधन) - contrasted with सधन - one who has received the benefit of good training one who is polished.

(22) Construe परिप्रावरसादुदरणी विद्वन्कृतदित्तं वनागी क्षितितकमवि  
 धेष्टमात्री तर्हि भामातुनी, तयो निधनन कृतार्थं त्पु च द्रष्टु न्त्वामि। (वन्द्य-  
 निष्टया)

'I shall be able (त्वामि) युधिष्ठिर says to the Chamberlain to see (द्रष्टु) the e two (तौ) Bhīma and Arjuna with their

staff-like (i. e. long) arms as plump as a [city's] bolt (परिष) [i. e. bolt that secures from within the main gate through which entrance into the city can be effected] and those who have shown (दर्शिते — p p p of the causal of दृश् to see) the essence (सार) of their valour (वीर्य) in the city (पुर) of the lord of wealth (विश्वंशुकर) and S'akra i. e. Indra, respectively Allusion is intended to be made to Bhīma's exploit of taking away the Saugandhika lotus for Draupadi from the lake outside कुंवर's city (vide 'द्वौगन्धिकाहरणचतुर्वार' at VI, 16, 5 above) and to अर्जुन's killing the demons called निवानकच after having gone to Indra's capital and learnt from him the use of some missiles Bhīma killed many Yakṣas and Arjuna many demons and [I shall be able to see] the enemy (रिपु) of the two, feeling himself to be one who has attained his goal (इत्थं कथं वेन सः इतीष्ये = इत्थं इत्येव) As there is the order विश्वंशुकर-पुर i. e. विश्वंशुपुर, -शुकरपुर followed by भान-अर्जुन there is a respective construction in the verse and it thus is an instance of the यथासंख्य बलवत् एव नाम and अर्जुन, सुधिष्ठिर anticipates would be struggling hard (प्रविचित्रमनाः) i. e. in the throes of death on the surface of the ground (क्षितिदले) VI, 22, 1-2 मम दुष्ट faulty न्य (bad polity न्य = राजन्यति) तन प्रसा शीघ्र्या (pitiable) दया यथा सा मनुजयथास्तथा-व्यदशा-वोचते is मनुजय दया सुधिष्ठिर who is in a penitent mood now realises that his polity was defective, that the enemy ought to have been treated as Bhīma would have wanted him to be treated. 'दहितौ प्व बन्धुजन संभावयान्' is euphemism for 'together shall we burn ourselves', 'यथा सदीप्यते पवक' 'as the fire gets enkindled is there already VI, 22, 6-9 द्रौपदी wants to lose no time in meeting her lord in the yonder world. As she looks on all sides, perhaps for the first time she realises none obeys her or Yudhiṣṭhira. But this disobedience on the part of people she ascribes to the absence of her lord 'कम्य न काङ्क्षि न यत्त विना महाराजस्य वचनं करामि ।' — 'how in the absence of my lord none carries out His Majesty's order' is a passage which has more in it than meets the eye. The implication is *so long persons obeyed Yudhiṣṭhira because Bhīma was there to see that none dared disobey his elder brother This throws light on the answer to the question 'who is the hero of the Venīsamhara?'* The heroine states in an unambiguous manner that it is अर्जुन. The next sentence is in the same strain 'That very royal family (राजकुल), even servants avoid, on



being deprived of you' What mattered most was being भीमसेनसहित  
 So long as it was भीमसेनसहित, the राजकुल attracted persons towards it  
 But now that Bhīma is not there, even servants are avoiding it This  
 is proof positive of the supreme importance attaching to Bhīmasena  
 VI 22, 10 The demon appreciates द्रौपदी's resolve saying that follow-  
 ing the husband in death (पत्युः अनुसरणम्) is worthy (सदृश) of brides  
 i. e. ladies of the भरत family VI 22, 11-12 युधिष्ठिर requests  
 the 'great sage' to do him an obligation by giving fuel,  
 as none else listens to him VI, 22, 13-14 The demon is  
 clever enough to know that a sage would not do so At heart  
 he is satisfied that both युधि० and द्रौपदी will throw themselves  
 into the pyre 'So without being detected shall I enkindle' he says  
 Openly, however, he tells युधिष्ठिर that he (राक्षस) cannot remain there  
 only and goes out VI, 22, 17-24 युधिष्ठिर tells द्रौपदी about his resolve  
 to depend on himself and as there is a blast (निर्घोष) of a conch  
 heard, द्रौपदी urges युधि० to finish everything before another disaster  
 befalls them in the form having to learn something unwelcome  
 VI, 22, 25-26 All walk round युधिष्ठिर asks द्रौपदी to send some  
 message to mother कुन्ती and her (द्रौपदी's) co-wives VI, 22,  
 30-32 In the message द्रौपदी has decided to send to 'mother'  
 (i. e. Kuntī) she speaks of Bhīma as Kuntī's middle son who  
 had secured victory over demons such as Baka etc the  
 message is 'he has departed (गत) to the other world, through partial-  
 ity for me' (i. e. Draupadī). While trying to avenge the wrong  
 done to her, Draupadī has learnt from the Carvaka, Bhīma was killed.  
 Draupadī uses the self-condemnatory phrase 'हताशाया मम पक्षपातेन'  
 'out of partiality for me with my hope smashed' She means she  
 is very unfortunate Otherwise Bhīma would not have been required  
 to lay down his life in the effort हताशायास्या सा हताशा-बहु० In  
 verse 23 is couched युधिष्ठिर's message to Kuntī to be conveyed to her  
 by बुध्दिमत्तिका

(23) Construe : येन तत्र जतुवेदमनि दीप्यमाने [सति] भुजयो बलेन द्युतै  
 सह निर्वाहिता असि तस्य [ति] प्रियस्य बलिन तनुयस्य पापं ते आरयामि, अन्य  
 ईदृक् कथं कथयेत्। (बसन्ततिलका)

The verse refers to Bhīma's feat of having safely carried कुन्ती  
 along with her sons to a place of safety when the lac mansion in  
 which they were housed by the कौरवस with the purpose of having burnt

them down to ashes युधिष्ठिर euphemistically says 'I am conveying (मास्त्यानि) the evil (पाप) of that son of yours *dear* (प्रिय) and *strong* (बलिन्म बलम् अत्य अक्षि रति) पानम् = मृत्यु, भवमानम् Another person (अन्य) would find it difficult to tell you (this lit. how would another tell you such a news?) Like द्रौपदी, युधिष्ठिर too blames himself अन्य क्व कथयेन् = नैव कथयेन् 'I have this distinction, that I am conveying such unwelcome news to you' VI, 23, 1-4 युधिष्ठिर entrusts to the Chamberlain the work of conveying a message to सहदेव The latter is the youngest among पाण्डव्स, younger of Mādri's sons (माया भद्रस्य पुमान् मोदेव) पाण्डो कुलस्य बृहस्पति is a handsome tribute for intelligence सहदेव is receiving from युधिष्ठिर. बृहस्पति is the preceptor of gods, most learned among them In 'सकल्वरकुलदावानल युधिष्ठिर.' मृदु नारायण gives evidence of his having been nodding when he used the phrase. For if he were the forest conflagration to the *entire* Kuru family neither सहदेव nor the hated enemy of the पाण्डव्स viz. दुर्वेषन would have been alive. And with even a single person from the Kuru family alive 'दावानलत्व' of युधिष्ठिर would be meaningless. Or, the expression to be understood as one full of exaggeration uttered in a mood of self-censure, in which case दावानल = दावानलमाय, दावानलकल्प । प्रियम्, अप्रतिबुद्ध etc. explain why युधिष्ठिर embraces him closely (in imagination) before departing to the other world. 'व्यसने मभ्युदय च धृतिमन्दम्' — embodies a rare quality viz. courage in difficulty as also prosperity (अभ्युदये) 'Courage' is not a very happy translation. In व्यसन 'courage' is necessary But in अभ्युदय 'balance' or 'control' is necessary धृति covers both perhaps it is best translated as the 'sustaining quality, (to hold, sustain) In prosperity too sustaining a balance, not allowing the mind to get tilted is necessary In the अत्यवस्था 'धृति' is rightly regarded as an important quality of a person who has attained spiritual eminence. The अथशस्त्रेण वार वीर्येण too praises मानवीक्षिकी : e. philosophy as the science of highest importance as it (philosophy) enables a person to maintain balance under either extreme, viz., penury and prosperity (Vide पूज्या दया पाठकेने मन प्राणविक्रिया । योगेन अभ्यभिचारिण्या धृति सा पापं साधिवती । - नगवर्गीया XVIII, 33, the supreme need for maintaining balance under either व्यसन or अभ्युदय is patent to all thinking persons - hence वीर्येण's praise of मानवीक्षिकी - 'मानवीक्षिकी कायस्य उपकरोति, व्यसनेऽभ्युदये च बुद्धिमवस्थापयति ') Sahadeva did not lose heart in calamity nor did he become swollen-

headed in prosperity शिरसि आश्राय- having smelt on the head Elders are described as smelling the youngsters on their heads before parting Even to day old mothers or grandmothers and aged fathers or grandfathers are seen to be smelling their sons or grandsons better children or grand children on head before parting Especially is this true of the illiterate sections of the community Is the practice a remnant of the habits man had before he became civilized and when he was nearer animals ?

(24) Construe भवान् द्वि वयसा मम दूरेण अल्प श्रुतेन [तु] सम, क्व सहजया बुद्ध्या ज्येष्ठ, मनीषितया [गुरु अस्ति] अत पाणी शिरसि मुकुलौ कृत्वा भवन्तम् अभ्यर्धये मयि स्नेह विरलता नेय, [त्व] पितु वास्दि भव। (हरिणी)

'In point of age (वयसा-वय a instrumental sing) your honour (भवान् - showing युधिष्ठिर's regard for सहदेव) is by far younger (अल्प lit small दूरेणत्य very small very young) than I, in regard to learning (श्रुतम् - श्रु to hear 'श्रुत was what was heard by the pupil from the teacher who in old days imparted instruction orally, actually there being very little importance, if any, attached to written work of the candidate) you are my equal (सम) In point of intellect (बुद्ध्या) you are the senior most (ज्येष्ठ) in point of the state (ता) of being wise (मनीषी lit one who controls his mind मनस ईष्टे इति मनीषी, तस्य भाव मनीषिता, तदा) You are my senior (गुरु) Hence i. e. because of your superiority having made my two hands (पाणी accu dual of पाणि a hand) buds (मुकुलौ) on the head i. e. on having placed my folded hands on my head to make obeisance to you, I beg (अभ्यर्धये) or eagerly request (अभ्यर्धये) Affection for me (मयि स्नेह) should be ta ken to the state of being thin i. e. should be reduced (विरल-ता नेय), Do you be the giver of [libation-] water to the [revered] father ' VI 24 1-2 At my command carry out the behest (वचने स्थातव्यम्) of

'कृत' in line 2, verse 24, the whole phrase used there being 'इत्यत्रैव वा बुद्ध्या ज्येष्ठ' .') having forgotten (विग्मृत्य-स्वरन्त of वि+सृ) us (अस्मान् i. e. युधिष्ठिर) and your two elder brothers (सस्य भ्रातृभ्यां भीमाशुनौ इत्यर्थे), body ought to be preserved by you who would have taken abode (वृता वसति चेत्) in the house of the co-parceners (दत्तम् भादवने इति दायदा. = धातराष्टाः or धातराष्ट्र here) or in the family of the Yādavas or in a forest (कान्तारं) "युधिष्ठिर expects कर्तव्येण to do what is absolutely necessary viz. without committing suicide, *living*, while implicitly obeying Nakula. This was to be done with the purpose of carrying out the duty by the departed ancestors 'पितुः वारिधः नव' —where 'पितुः' prominently refer to 'father' though other ancestors too are included among those in whose memory water is to be offered at a *S'rāddha* ceremony. VI, 25, 1-2 अस्माकं शरीरस्य सृष्टिकृता = अस्माकं देहस्य सृष्टेर्न when सृष्टि is from सृष्ट्, like गति, वृत्ति from गन्, वृ respectively. Thus सृष्ट् + ति = सृष्टि. — touch. सृष्टिः एव सृष्टिकृता इत्या इत्यर्थः । शान्तिः. — p. p. of the causal of शृ to swear, lit. you have been made to swear or take an oath. This comes close to 'तुला शपथ आहे' in Marathi. अस्मच्छरीरसृष्टिकृता becomes even more specific in 'माझ्या गळ्याची' Thus युधिष्ठिर's अस्मच्छरीरसृष्टिकृता शान्तिशोभनि comes close to 'तुला माझ्या गळ्याची शपथ आहे' in point of sense. This is intended to bring out the *gravity of the mission entrusted to a person which he is to do his very best to carry out*. न हीन-कालः यस्मिन् कर्मणि यथा न्यत्र तथा अकालहीनम् (without any delay) is an अन्वयाभावे मनात्. आवेदनीयम् used predicatively this potential participle from the causal of भा + विद् means 'ought to be told'. VI, 25, 6-9 'Child i. e. dear Uttarā has conceived it is four months since then' is idiomatically conveyed by 'वत्साया उचरायाः चतुर्थः मासः प्रतिपन्नस्य गन्तव्य' (lit. it is the fourth month of the embryo stepped on to i. e. had by dear Uttarā). श्रौतरी hopes that the child in Uttarā's womb would be a son. He is, therefore, कुलस्य प्रसिद्धक one who causes the family to be established. कदापि— at some date. शत्रुकुलस्य i. e. पाण्डुकुलस्य—अस्माकम् अपि of us also (in particular). सृष्टिस्य विन्दून् ददाति इति कश्चिद्विन्दुः. VI, 25, 10 Yādhuḥ bursts into tears (मासन्) to hear what श्रौतरी said regarding the care with which चतुर's would be child was to be protected.

(26) Construe शास्त्रोक्तपरिषिद्धवस्तुधानश्लेष मन्त्रिजानो पीनमन्त्रेण कुम्भकनहान्क-  
पेन्द्रक्ये सुमहति तरो देवान् दग्धे तस्य अस्मिन् सूशनाङ्कुरे धावया कवी जय जनः

कम् अपि आशाबन्धं कुरुते । ( मन्दारान्ता ) .

“ This person ( अयं जनः ) i. e. द्रौपदी, desirous of ( अर्था-अर्थः long-  
ing अस्ति इति ) shade ( छाया, ‘ छायाया अर्था’ is idiomatic Sanskrit ) fixes  
some unaccountable or curious ( कमपि ) bond of hope ( आशायाः बन्धम् ) on  
the slender ( सूक्ष्म lit. ) sprout ( अङ्कुरे ) of that ( तस्य ) [ tree ] when through  
[ adverse ] fate ( देवात् ) the great tree has been burnt The great tree  
was शाखारोधस्थगितबभ्रामण्डल. ( शाखाना रोधः वैपुल्येन रथगित ( covered ) वसुधायाः  
( of the earth ) मण्डल ( circle ) येन सः बहुः ) one that had covered the  
circle of the earth with the amplitude of its branches. It had  
adorned the quarters ( मण्डिताः आशाः येन सः — तस्मिन् अलंकृतदिशि इति यावत् ).  
Its trunk ( स्कन्ध ) was stout ( पीन — lit. developed ) सुसदृशानि च तानि  
महान्ति च मूलानि तेषां पर्यन्तेषु बन्धः ( binding ) यस्य सः — It had a binding at  
the extreme ends of the great roots which were well worthy of it  
( i. e. the roots were strong enough to hold the tree in position ).  
As ill luck would have it ( देवात् ) the tree has been burnt and द्रौपदी  
is fixing her hope on a slender sprout of longing as she is for shade  
Some take this verse to be an instance of रूपक ( Mr Adarkar ).  
Others are of the opinion that it is an example of निदर्शना ( with  
these persons Mr Adarkar does not agree ) Prof. Gajendragadkar  
rightly takes this to be an “ instance of अतिशयोक्ति of the ‘ भेदेऽपि अभेदः ’  
kind, which is best instanced in, say, ‘ चन्द्रः उदेति, ’ said when a  
beautiful woman is coming.” Because of the would-be-child of  
उत्तरा ( प्रकृत ) there has been ‘ निगीर्ये अध्यवसानम् ’ ( मम्मट, काव्यप्रकाश, X 14 )  
by पर i. e. ‘ सूक्ष्माङ्कुर ’ VI, 26, 1-2 युधिष्ठिर asks द्रौपदी to carry out ( साधय )  
what was resolved ( अध्यवस्तितम् — p. p. of अधि + अव + स्तो = अध्यवस्तितम् in  
keeping with नपुमके भावे क्तः ) As he sees the Chamberlain still tarrying  
he reminds the old and faithful servant that he was conjured by the  
touch of his ( युधिष्ठिर's ) body. VI, 26, 3-4 The कन्तुकिन् bursts into  
crying ( साकन्दम् ) He is reminded of His Majesty पाण्डु addressing  
whom he exclaims ‘ this terrible consequence has overtaken your  
sons’. He next addresses कुन्ती whom he imagines to be present on  
the spot—

( 27 ) Construe ते भ्रातुः तनयेन शौचिगुह्या गाण्डीविनः श्यालेन. अहिल्यावर्तारु-  
नलिनीव्यालोलने दन्तिनः तस्य एव वृकोदरस्य आचार्येण, मतेन उन्मत्तेन वा [ सता ] हलिना  
यस्य आश्रयात् ननु मही शीतला [ तत् ] त्वसुतकानन दग्धम् । ( शार्दूलविक्रीडितम् ) .

‘ By the son ( तनयेन ) of your brother ( ते भ्रातुः ) i. e. by Vāsu-

deva's son, by the elder brother of S'auri : e. Krishna, by the brother-in-law (श्वाल) of Arjuna (Gāndhīva), by the preceptor (आचार्य) of that very Bhīma (वृकोदर) an elephant (इन्दिर—lit. a tusker) in the shattering (पलायनम्) of the lotus plant (नलिनी) in the form of all the sons of धृतराष्ट्र, by the plough bearer (हलिना) ~ whether as he was in a frenzy (मत्त) or under the influence of intoxication (उन्मत्त) ~ the forest in the form of your sons (तव सुताः एव वाननम्) was burnt down (दग्धम्) ~ the forest by resorting to which (यत्र आश्रयेन) as you know (ननु) the earth was cool. The idea is that बलराम did not pay any heed to a number of circumstances each of which ought to have prevented him from killing the पाण्डवः. Thus he ought to have thought of the fact that भीम was his father's sister's son. He ought to have considered that he was himself कृष्ण's elder brother [and that कृष्ण was अर्जुन's friend]. He also ought to have thought of the relation between Arjuna and himself. As Subhadra, his own sister was given in marriage to Arjuna, Balarāma, ought to have shown consideration to Bhīma who was his (Balarāma's) brother in law's brother. Why? he was Bhīma's preceptor himself in the art and lore of mace fighting. The Chamberlain is irresistibly led to think that either Balarāma was out of his senses (मत्त) or intoxicated (उन्मत्त) [बलराम's fondness for सुरा is known]. "Your sons, O Kunti," says the कन्वुकी, 'were the forest resorting to whom the entire earth was cool, strangely enough Balarāma has burnt that forest'. Evidently a more heinous crime could not be perpetrated by any one else. हल + इन् = हली बलराम's name. The verse shows the old servant's devotion to the family he was serving for so long a period. The stage direction brings out that he is so much moved that while going out he weeps (स्वप्न निष्कान्त). VI, 27, 1-4 युधिष्ठिर who is hoping against hope wants the कन्वुकी to convey a message to अर्जुन, if by some chance (कदाचिद्) अर्जुन succeeded in killing the enemy युधिष्ठिर is not at all confident that it would be so (यदि कदाचिद्) 'I am saying [this] as something has to be said' (वक्तव्यम् इति ब्रुवामि) 'We are not so fortunate' (न पुन एतादन्ति भाग्येयानि न) are idiomatic passages bringing out the utter helplessness to which युधिष्ठिर was reduced.

(28) Construe सख्य मम वत्सल्य निधने हर्षा हेतु भवति तथा अपि त स्वस्वमुद्ध मधुरिपोः पृथ. भ्राता । अतः भवता [तस्मिन्] क्रोध. न सनु कार्यः नपि च

प्रेम [ न कार्यम् ] वन गच्छे , अवस्थां क्षात्रपदवीं पुन मा गा । ( शिरशिणी )

' True ( सत्य ), the plough bearing ( हलो ) बलराम is the cause ( हेतु भवति ) of my dear brother's ( वत्सल्य ) death All the same ( or, even so तथापि ), this one ( बलराम ) is the brother of your natural ( सहज ) friend, the enemy of [ the demon ] Madhu : e Krishna Hence ( अत ) by your honour ( भवता ), anger should not be entertained towards him nor affection ( प्रेम ) toward me ( मयि प्रेम ) Repair ( गच्छे ) to a forest. Do not, however ( पुन ), take ( गत lit go ) to the path of kshatriyas ( क्षात्रपदवी ) which is void of sympathy ( अकरुणा - न करुणा यस्या सा-ताम् ) " VI,28,1 The Chamberlain goes out to carry out the command issued to him by युधिष्ठिर VI,28,2 3 युधिष्ठिर is glad to see fire ( enkindled ) This is what the stage direction अग्निं दृष्ट्वा स्तब्धम् means ' Divine Fire ( हुतम् अशन यस्य स , हुताशन ) is enkindled ( सम् + इद् p p p of इष् ) He is one who has invited ( आहूत ) person ( जन ) like us, by his hands ( हस्त ) in the form of flames ( शिखा ) which have risen high ( उद्धत ) उद्धता शिखा ता एव हतौ तान्याम् आहूत अरुमद्विध जन येन स - बटु० ननु - ' I say ', ' just see ' is a gentle way of drawing attention of person to what has not been seen by the other VI, 28, 5 6 अपश्चिम is न पश्चिम यस्मात् that after which there is none i. e the last प्रणय - request द्रौपदी's last request to युधिष्ठिर is that she be allowed to enter before ( अग्रत - lit at the front ) युधिष्ठिर She wants to be the *first* to enter VI, 28, 8 युधिष्ठिर proposes that both should enjoy the prosperity *together* VI, 28, 13 18 The maid servant of Draupadi is very much distressed. She shouts for help सोमवशस्य राजा ऋषि इव सोमवशराजर्षि , राजभयेन सतर्षित ( satisfied, fully gratified ) इत्यानां वाह येन स , खाण्डवेन स्तर्षित हुतवह येन तस्य विरीटिन ञ्चैष्ट व्राता-all these phrases are intended to bring out the eminence of युधिष्ठिर सुष्ठु गृहीत नामधेय यस्य स सुगृहीतनामधेय - in olden days servants did not mention the masters by their names as that would have been regarded as an indication of immodesty A device of using such a phrase as सुगृहीतनामधेय was employed सुष्ठु गृहीतम् ( अन्यै इत्यर्थ ) नामधेय यस्य स - the direct mention of the name was thus avoided पान्वाहराह तनया, वेधा मध्ये सभव यस्या सा वेदिमध्यस्रभवा one whose birth took place from the middle of a sacrificial altar, यदसेनस्य दुपदस्य अपत्य स्त्री यादसेनी - these terms too are significant The two eminent persons are becoming the fuel ( इधनीभवत - इधनीभू is the root, न इधनम् अतिन्धनम् इधनं सपयमान भवति इति इधनीभवति, 3rd person dual is इधनीभवत ) As no one

comes to protect either युधिष्ठिर or द्रौपदी from their suicidal act, the Ce! asks the two, having fallen before or in front of them (तयोः अग्रं पतित्वा) what their majesties have started (व्यवृत्तिम् lit. determined) VI, 28, 19 20 युधिष्ठिर's reply is 'what is proper (सदृश= उचित) in the absence of my dear [and] affectionate younger brother (वस्त्रेण प्रियानुजेन विना) He bids her bring water. VI, 28, 22-25 युधिष्ठिर offers cavityful of water to the departed गुरुs or elders. With tears he last comes to his father saying 'now this is the turn (अवसरः lit. scope) of our father'.

(29) Construe : [हे] तात, इदम् अस्मत्तः अद्यप्रभृति पुनः दुर्लभम् मया दत्तं वारि माद्यन्वया मार्थ निपीयताम् ।

'O father! let this water (इदं वारि) given by me (मया दत्तम्), [but] difficult to be had again from us since to-day, be drunk with mother Mādri. 'अद्यप्रभृति पुनः अस्मत्त दुर्लभम्' indicates that युधिष्ठिर has decided to throw himself into the pyre. He would be no more. Thus the ancestors would have from that day onwards no water from him. युधिष्ठिर wants his father to take the utmost advantage of the last opportunity of its kind that presented itself to him.

(30) Construe : एतत् जलम् अरुन्धीलविलोचनाय भीमाय, भो. तव मम च अविभक्तम् अस्तु । [हे] ब्रह्म, पिबामि. अपि [त्वम्] एकं क्षणे विरम; त्वया सह पातुम् [अह] जवात् आगत. अस्मि । (वमनतिलका).

"This water (एतत् जल) is for भीम with eyes (विलोचन) blue (नील) like a lotus (अरुन्धीलज्ज्वायते इति). Oh (Bhīma)! let it be (एतत्) undivided (न विभक्तं) between you and me. Dear brother (वत्स), even though thirsty (पिबामा अस्य सजाता इति पिबामि), wait for a single moment. Here have I come (आगतः अस्मि = आगमिष्यामि) with speed (जवात्) to drink it with you " The libation-water युधिष्ठिर offers to भीम, he wants भीम not to drink. While he was alive he shared so many things with युधिष्ठिर. Bhīma, therefore, should wait for a while thus allowing युधि० to follow him in death. Thus both would drink that water together. VI, 30, 1 युधिष्ठिर says he is not blessed (न कृता) to see his dear brother though gone near the latter, for, he (भीम) would have attained (उत्कृत) the destination (गति=goal, course, destination) of excellent क्षत्रियs i. e. of those who die on the battle-field while fighting against the enemy viz, स्वर्ग. इदम् अकृती - [am] not blessed to see.

(31) Construe : अश्वस्त्रयुगं मया पीत तदनु भवता पीतम्;



मदुच्छिष्टे घृति जनयसि, वितानेषु अपि तव मम च सोमे एव विधि अभूत्, अधुना त्व निवापाम्भ पूवं कथं पिवसि । ( शिखरिणी )

युधिष्ठिर recalls how during their child hood it was by him (युधिष्ठिर) that mother's (अम्बाया = मातु ) pair of breasts ( स्तनयो युग ) was [ first ] sucked ( पीतम् lit drunk ) and after that by Bhīma, how the latter out of his affectionate attitude ( वत्सलतया ) used to make his living (वृत्ति) with juices (रसै ) that remained after he had 1 e युधिष्ठिर had received (मम उच्छिष्टे मदुच्छिष्टे ) Even in sacrifices ( वितान-वि+तन् to stretch out an elaborate procedure, a sacrifice of 'वैतानारत्वा वदय पावयन्तु ' S'akuntala IV where वैताना = यज्ञीया ) this (lit thus एव) was the procedure ( विधि ) or arrangement between you and me in regard to the [ exhilarating ] soma [ -juice ] ( सोमे-सोमरसे ) I used to partake of it first and you followed me The question in line 4th is touching How then do you, at present drink the libation water first ? 'Evidently, this is another way of asking ' why did you depart from here earlier thus forestalling me in drinking libation-water ? ' VI, 31, 1-3 युधिष्ठिर asks द्रौपदी also to offer libation-water The Ceti brings water required for the purpose. On द्रौपदी's asking ' to whom shall I offer water ? ', युधिष्ठिर replies as follows-

(32) Construe [ ह ] कृष्णे, स्रस्ता दिव गच्छते तस्मै जल देहि येन गान्धारी रदितेषु अम्बा अपि सखीकृता । ( पथ्यावक्त्रम् )

" O Draupadī, give water to the one who went ( गच्छते-गतवते, present participle for p p p with the वत् termination making the sense active ) to the heavenly world ( दिवम् ) suddenly, by whom mother ( अम्बा ) 1 e Kuntī was made the friend ( सखीकृता ) of गान्धारी in her lamentations ( रदितेषु )" This is an indirect way ( पर्यायोक्त ) for 'give water to Bhīma' For by him was Kuntī made गान्धारी's सखी in lamenting, गान्धारी had lost her 'hundred' (in fact 99) sons and was lamenting Now Kuntī too is made to lament as भीमसेन has departed to the other world रदित p. p p used in the sense of रदन according to- नपुंसके भावे वत् न सखी अम्बो, असखी सखी उपयमाना कृता सखीकृता । -a चि form VI,32,2 'माथ' and 'परिजन' are significant in the sentence put into द्रौपदी's mouth ' नाथ भीमसेन परिजनोपनीतमुदक स्वगतस्य ते पादोदकं भवतु । " My lord Bhīma sena, let this water brought by a servant ( परिजन-1 e. Draupadī herself ) be water for your feet as you have reached the heavenly world ' It is the duty of a servant to provide water to the master

for washing his feet with, on the latter's having completed a journey and come home. Bhīma has reached heaven, so like a dutiful servant द्रौपदी is supplying water, *though from the surface of the earth* before joining him in the other world. VI, 32, 3 कालुजस्य अर्जुनस्य (अग्ने जातः) अग्रजः, तत्सन्तुदी 'कालुजाग्रज'. 'O elder brother of Arjuna' i. e. 'O Bhīma!'

(33) Construe : असमाप्तप्रतिशे अपि महाभुजे स्वयि याते मुक्तकेय्याः एव ते प्रियया मलिक्काञ्जलिः दत्तः। (पथ्यावयवम्).

"When you, possessed of long arms (महान्तौ भुजौ यस्य सः महाभुजः तस्मिन् महाभुजे), departed (याते) even without having carried out (समाप्त-मन्यक् आप्त achieved, accomplished, p. p. p from मन् + आप्) your vow, by your beloved, even while she is having her hair loose (मुन्नाः केसाः यस्याः सा मुक्तकेयी तथा मुक्तकेयी) a cavity [ful] of water (सलिलपूर्णः अञ्जलिः सलिकाञ्जलिः) has been offered to you (ते दत्तः)." VI, 33, 1 द्रौपदी urges युधिष्ठिर to get up lest delay be caused as a result of which his brother i. e. Bhīma would go a long way (दूर) off VI, 33, 3-4 The stage direction दक्षिणाक्षिस्पन्दनं सूचयित्वा is for the actor playing the role of युधिष्ठिर. By gesticulation he is to convey to the audience that his right eye is throbbing. Throbbing of the right eye (arm etc.) on the part of the males is an auspicious indication. So युधिष्ठिर says (auspicious) indications (निमित्तानि = सूनिमित्तानि) tell me (मे कथयन्ति) that you will honour भीम i. e. meet and show your regard for him. This means युधिष्ठिर hopes that द्रौपदी will be able to meet भीम, though this may also under the circumstances as they obtained, mean in the yonder world. The सूनिमित्तत्व of the निमित्त lies in this 'that meeting here too is likely' is conveyed by it. VI, 33, 5 6 द्रौपदी expresses a pious wish that the indication should turn out (भवतु) to be an auspicious one. At this juncture, there is a tumult (कलबलः) behind the curtain (नेपथ्ये). VI, 33, 7-10 Suddenly युधिष्ठिर's chamberlain enters in excitement (सञ्चलिनः) His words are shure to have a dramatic effect. Immediately after युधिष्ठिर and द्रौपदी have spoken of सू-निमित्त, the कञ्चुकी enters declaring *the meanest of the Kauravas is coming in this very direction* (इत एव अभिवर्तते), searching (परिमार्गमाणः) for the daughter of the Pāncāla king The audience too is sure to be taken aghast- क्षतजस्य रथिरस्य अभिपेकेण पाटलितम् अम्बर (वज्र) शरीरं च यस्य सः क्षतजाभिपेकपाटलिनाम्बरशरीरः— बहु० मनुच्छिन्ना दिग्धा भीषणा च गदा अशनि. (thunderbolt of Indra) इव यस्य सः— बहु० VI, 33. '

"दा देव" is in contrast with 'निमित्तानि मे कथयन्ति.' 'Your decis

taken place (गत) The king faints as he has inferred that the arrival on the scene of दुर्योधन as stated by the Chamberlain was proof of the death of Arjuna too who as चार्वाक had told had been fighting with भीम's mace as his weapon against दुर्योधन द्रौपदी also is shocked She addresses अर्जुन as 'आयुध' (my lord) which is to be carefully distinguished from नाथ which she uses while addressing Bhīmasena only स्वयंवरे स्वयग्राह (ग्रहण) तेन दृष्ट यथा तथा ललित स्वयवरस्वयग्राहदुललित Draupad construes अर्जुन's departure as a result of his keen desire to meet his dear brother Bhīma in heaven He did not want to see either His Majesty or this servant (i.e. Draupadī) She too faints away VI 33 15 18 मन्वन्मन्त्रिन्—(सन्व left सन्त्रिन् one who keeps company) Arjuna could use both his hands for discharging arrows from the bow त्रिलोचन is शङ्कर त्रिलोचनस्व भङ्गस्य निष्पेद (pounding) तत्र मल्ल (wrestler) तत्त्वन्मुधौ त्रिलो मञ्ज—reference is to the fight between Śiśupāla in the disguise of a *kirāta* (forester) and Arjuna in which Arjuna did not yield (किराताकुंभीयम् i.e. the name of this युध्द as also of भारवि's महाकाव्य dealing with the same) निवातकवचस्य (पतन्नामकस्य राक्षसस्य) उद्धरणेन (removal) निष्पृष्टकीकृत (rendered thornless) अनराणां (देवानां) लोका येन स— व० वदरे आश्रमे सुयो (out of the two sages) द्वितीय तापन—one is Narayana and the other is Nara (i.e. अर्जुन is regarded as this latter) द्रोणाचार्यस्य प्रिय शिष्य is significant Though अर्जुन got himself endeared to the preceptor he lost against दुर्योधन (as all luck would have it) अस्त्राणां शिक्षा (training) तस्या वदरेन परितोषित गात्रय (भीष्म) येन स— बहु० राधेयस्य कणस्य कुलम् एव कमलिनी तस्या प्रालेयवष (hail shower) गणवैभ्य निर्वासित (rescued) दुर्योधन येन स is a tribute to अर्जुन's act of valour—but the same Arjuna 'o alas' is no more If प्रलेयवष is enigmical to a कमलिनी राजहस is very friendly and therefore welcome to a lotus pond Hence पाण्डवानां कुलम् एव कमलिनी तस्या राजहस—Strictly अर्जुन is one of the members of the family He cannot be regarded as a royal swan to the lotus pond in the form of the family It seems that the contrast between कमलिनीप्रालेयवष and कमलिनीराजहस appealed to बुधिष्ठिर very much i.e. it appealed to अर्जुन राधेय too much—with the result that the *logical* inconsistency of one of the members of the family being regarded as a royal swan to the lotus pond in the form of the family remained unnoticed by the author—बुधिष्ठिर was beside himself with grief may be proposed as an explanation But it is more of the nature of rationalisation than justification.

(34) Construe अयि तात ता वल्गलाम् अर्था विनीतम् अनभिवाच मा गदम् अनुपगुह्य च, मया अपि अनुक्त, एता स्वयंवरवधू दयिताम् अदृष्ट्वा, दीर्घप्रवास कथ गत अस्मि । ( वसन्ततिलका )

'O dear one ( तात )' without having saluted ( न अभिवाच-अनभिवाच -absolute of अभि + वाच् to salute ) that affectionate mother modestly ( विनीतम् यथा तथा ) and embraced me closely ( गदम् ), without being addressed by me even, without having seen ( अदृष्ट्वा ) this beloved your bride ( वधू ) in the *staying* how have you gone on a long ( दीर्घ ) journey ( प्रवास ) ? वल्गल, स्वयंवरवधू, दीव are श्रावत विशेषणः There is thus परिक्लृप्त-बलकार contained in the verse. The words over, सुविष्टिरु faints away ( माहम् उच्यते ) VI, 34, 1-5 The old servant is frightened at the arrival even nearer of ' the enemy ' He decides to resort to the remedy प्रनागर which appears to him to be proper for the occasion viz., taking पञ्चाली near the pyre. He asks the cell to find out द्रौपदी's brother धृष्टद्युम्न, or नकुल and मद्दव but loses all hope of protection ( कुनोऽत्र परित्राणासा ) when सुविष्टिरु has become so help-  
helpless, when neither भोज nor अजुन is alive The cell cries out for

Behind the curtain there is a tumult and then are the words purporting to say ' don't be afraid of our sight heard. The speaker wants to know the region where याज्ञसनी is present ( सनिहिता -lit. situated close to or near p p p from स+नि+धा feminine gender nominative case) क्षतान् एव वासव ( नच ) तनमरा यथा राक्षसा, पिशाचानि च गृभ जम्बूका वायना च भृशिष्ठा ( बहव ) येषा त — those consisting mostly of Yak-as etc. intoxicated ( नच ) with the wine in the form of blood and vultures ( गृभ ) jackals ( जम्बूक ) and crows ( वायम )— the compound is an adjective qualifying विरहवापुण्या - विरहा च ते वापुण्या thinned warriors. The compound is a vocative ( सम्वाचन ) ' O you दशनाद वास दैशननाम fear of sight. The speaker gives the characteristic of पाञ्चाली whom he wants to find out.

(35) Construe या सलील करेण ऊरु परिधृष्टत दुर्योधनस्य पुरत अपहृताम्बरा, दुःशासनन कपयणभिरमौलि सा द्रौपदी पुन यव प्रदग् [ तत् ] कथयत । ( वसन्त-तिलका )

The verse recalls a past incident She who had her garment removed in the presence of दुर्योधन ( दुर्योधनस्य पुरत ) who was sportively ( लील्या सहित यथा तथा सलीलम् ) patting ( परिधृष्टत ) his thigh ( ऊरु ), she whose braid ( मौलि ) was dishevelled ( भिन्न lit broken ) by the dragging by her

hair by दुःशासन — tell [ us ] in which region is Draupadī thus characterised?' VI, 35, 1 Though 'born from the middle of a sacrificial altar, you are being i. e. will soon be humiliated ( परिभूयसे present for future ), with none to protect you ( न नाथ यस्या सा-अनाथा ) by this bane ( कलङ्क ) on the Kuru family —cries out the Chamberlain VI, 35, 2-5 The क्षत्रिय in दुषिष्ठिर is uppermost He assures द्रौपदी that she need not be afraid, calls for his bow with the quiver ( निषङ्गेण सहित सन्निपद्यन् ) throws out a challenge to दुर्योधन गदाया कौशल तेन समूल ( accumulated ) भुक्तो दप तम्-शिलीमुत्ताना बाणानां आनार —a shower of arrows दुरकुलस्य अङ्गार a charcoal to the Kuru family i. e. a stigma on it

(36) Construe जरासन्धश्च त्वं प्रियम् अनुजम् दुषिष्ठिरनिरातदेविण त वत्स च अपश्यन् वठिनचेता त्वम् इव प्राणितुं शक्त न अस्मि, बाणवर्षे तव असून् अपहर्तुं तु पुन न [ शक्त न अस्मि ] ( मानिनी )

Yudhishthira means not being able to see his dear younger brother ( प्रियम् अनुजम् ), the enemy of जरासन्ध ( i. e. भीम ), and the enemy of the forester ( विरात ) in the form of angry Siva ( कुपित इव एव विरात तस्य दृषी शत्रु ) : i. e. अनुज, he is not able to live like the hard hearted दुर्योधन But that certainly does not mean that दुषिष्ठिर is not able to take away दुर्योधन's life by means of showers of arrows बाणवर्षे तु पुन तव असून् अपहर्तुं न न शक्त अस्मि i. e. सवथा शक्त अस्मि 'त्वम् इव प्राणितुं शक्त. न अस्मि' in line 3 is to be understood as conveying यथा त्वं अनुजे विना वठिनचेता [ सत् ] प्राणितुं शक्त असि तथा अहं द्विवेण अनुजेन भीमेन वनेन अनुजेन च विना प्राणितुं शक्त न अस्मि । Incapacity to live in the absence of his brothers on the part of दुषिष्ठिर should not be mistaken for incapacity to kill दुर्योधन by means of a volley of arrows This is what दुषिष्ठिर is conveying to दुर्योधन who according to कन्चुकिन्'s report, was coming The stage direction following VI, 36 ought to surprise and give delight to the spectators VI, 36, 2 'क अयम् भावेण ?' — 'what ( i. e. how unaccountable ) excitement is this ?'

(37) Construe अहं न रक्ष न [ वा ] भूत, रिपुश्चिरञ्जलाहारादिताङ्ग प्रवाम निस्तीर्णारूपप्रतिज्ञाजलनिधिगहनं क्रोधेन क्षत्रिय अस्मि । भी भा समरशिखिशिखा दग्धशोषा राज्यन्यधीरा , अनेनैव प्राप्तेन कृत, [ युष्मद्भि ] इतरन्तिरणान्दहितं लीने किम् आस्यते । ( अम्भवा )

रक्ष n a demon, भूतम्—a ghost रिपो र्षिरम् एव जल ( प्रवददुषिरम् ) तेन आहारादिताङ्ग अङ्ग यस्व म—व० निस्तीर्ण ( crossed ) उरु प्रतिज्ञा ( great vow ) एव जलनिधिगहनं इतरन्तिनिधि ( गहनं जलनिधि इत्यथ ) येन म निस्तीर्णारूपप्रतिज्ञा जलनिधिगहनं— व०, The interchange in the places of रक्षनिधि and गहनं

is explained on the basis of 'कटारा कर्मधारये' (कटारादयः शब्दाः कर्मधारये वा पूर्व  
 नियोज्या for instance कटारः (tawny) जमिनि कटारजमिनि, becomes also  
 जमिनिकटारः) ममरः (battle) एव शिखरी (one with flames or fire अग्निः.)  
 तस्य शिखाभिः (by flames) दग्धा तेषां तेषु वा शेषा (remaining from among  
 those burnt down by the flames of fire in the form of battle लीन  
 lying crouchingly, with not a trace of their *k-āra* lustre इताः करिणः  
 (elephants) दुरगा (horses) च तैः अन्तर्हिता. (kept across & e.)  
 screened by the elephants and horses that have been killed. As भीम  
 appeared on the scene the warriors took shelter behind the corpses  
 of elephants and horses as they were mortally afraid of the second  
 Pāndava VI, 37, 1-3 Bhīma asks them to let him know where  
 Draupadī can be found. The moment synchronises with Draupadī's  
 regaining her consciousness and saying — 'may His Majesty protect.'  
 VI, 37, 4-5 इदिति quickly, श्रेयान्-better, wholesome VI, 37, 9 युधिष्ठिर  
 does not mind the absence of bow and quiver, अस्त्रान् अभिगातवानि-  
 shall (present for future) cause to fall in the fire (अस्त्रान् accusative,  
 because अभिपातयति is a गत्यर्थकं त्रियापद) परिकरं दग्धं to guard up

'You who have given (lit. produced) offence (अपराध) from childhood (आ from, शैशव-childhood), who are intoxicated (मत्तः) by reason of the strength (बलेन) of your arms, who have killed the princes (हृत्वी राजपुत्रौ-भीमार्जुनौ येन मः), having got into (आसाद्य) the interior of the cage of my arms (युद्धयोः फञ्जरस्य अन्तरम्), you will not [be able to] go (प्रयासि=प्रयास्यसि), O sinful one (पाप), from a step to another (पदात् पदम् i. e. पदान्तरम् अपि).'' युधिष्ठिर means दुर्योधन's death is imminent. He cannot avoid it. He is going to have it at the hands of युधिष्ठिर. VI, 38, 1-2 भीमसेन tries to *appease* (प्रसीद-) युधिष्ठिर who has taken him to be सुयोधन. VI, 38, 3-4 It is the trusted old कन्वुकी who recognises भीम before others 'सुयोधनस्य क्षत्रजेन अरुणीकृन्तं सकल शरीर यस्य सः' -द० ∴ दुर्लक्ष्या व्यक्तिः (manifest form, आहृतिः) यस्य सः This is *the dramatist's own* explanation as to how भीम was *not* recognised by either द्रौपदी or युधिष्ठिर or the ceṣṭi. VI, 38, 7. The spirited ceṣṭi who had given a retort to मानुमती (as was seen in Act I) draws द्रौपदी's attention to the arrival of her lord (ते नाथः), searching her for effecting (कर्तुं) the arrangement (संस्कारम्) of her braid (वेणी) Actually the play can be regarded to have come to a close here with the ceṣṭi's sentence एष एतु पूरितप्रतिशासारः नाथस्ते वेणीमहारं कर्तुं त्वामेवान्विष्यति ।' But the audience in भट्ट नारायण's days wanted a formal end and so there are a few more pages. VI, 38, 8-9 To द्रौपदी *the news is too good to be true*. Hence her question 'why do you console me with false (अलीक) promises (वचन)?' VI, 38, 10 युधिष्ठिर too makes sure by inquiring of अथर्व (the कन्वुकिन्) that it is Bhīma, and not the hated, accursed Suyodhana. VI, 38, 11-12 Bhīmasena gives the assurance himself: whence can there be that accursed Suyodhana even now?

(39) Construe : शरीरं भूमौ क्षिप्तम्, इदं चन्दनाभम् असृक्षु निजाङ्गं तिहितम्, चतुर्भुजस्य सीमया उदयो माधे लक्ष्मीः आये निपिन्धा । भुव्यः मित्रालि योधाः एतत् अखिलं कुरुरुल रणाग्नौ दग्धम् ; [हे] क्षितिप, यत् प्रार्थयि [तत्] धार्तराष्ट्रस्य एकं नाम अधुना शेषम् । (सम्भार)

The words तस्य दुरात्मनः from the earlier prose are to be connected with शरीर etc. in the verse. Bhīma says - 'By me has his body (शरीर) been thrown on the ground (भूमौ क्षिप्तम्), this blood (असृक्षु n) similar to sandal (चन्दनस्य आभा इव आभा यस्य एतत् चन्दनाभम्) applied (lit. kept तिहितम् p. p. of निष्ठा neuter base) my body. On the elder brother (आये=उदये जातरि) [or 'Your honour' as भीम would put

it] has been sprinkled that is devolved Splendour (उद्विनीः= राव्यलङ्घनीः along with (सार्धम्) the earth, with the water (पयः) of the four oceans (चतुर्दशः=चत्वारः उद्विनीः) as the boundary (सीमा). The servants (भूषा) friends, (मित्राणि) warriors (योधाः) [on enemy's side, the whole Kuru family has here (एतत्) been burnt (दहन) in the fire of battle (एष एव आत्म-तप्तम् a रूपम्). O lord of the earth (पृथिवी) there is now remaining (रेष) supply (अस्ति) of the name which you are uttering " चतुर्दशोद्विनीः is to be dissolved as चतुर्दशोद्विनीः पयः सीमा वन्द्याः एष This phrase is quite usual with Sanskrit poets Cf Kalidāsa's 'चतुरन्तमहीन्दानीम्' (S'ab) which is not exactly identical, but better than that is 'पयोधरीनूतचतु स्तुदान्' [Raghu.]. The four oceans are regarded as the boundaries of the earths, as the idea was that earth is surrounded on four sides by oceans. 'धार्तराष्ट्रस्य एकं नाम श्रेयम्।' helps us know how in modern Indian languages the phrase नामश्रेयम् is used of individuals or institutions that were once upon a time at the height of their glory or prosperity but have subsequently suffered deterioration culminating in utter ruin or disaster—VI, 39, 1 स्वैरम् in the way one likes (स्व+इत्) here, slowly. VI, 39, 2 (पादयोः पतित्वा) 'जयतु आर्ये.'—are words fraught with a world of meaning to the students of the Vent-samhāra, who want to understand भीम's character well. Bhīma was not a bully. He was not savage like *He could not tolerate injustice.* 'The respectable must be respected', 'Elders are respectable' are his premises. Though in Act I he said 'I shall have nothing to do with peace' etc. भीम's veneration for युधिष्ठिर had not disappeared. 'आर्ये. i. e. उद्विनीः आत्मा जयतु।' shows that भीम considers himself to be only an instrument of the destruction of the hated enemy. The victory is [ought to be] that of Ārya (Yudhi-ष्ठिरा). VI. 39. 3-4 बाष्पस्य जलं तेन अन्तरिते नदने यस्य तस्य भावः बाष्पकण्ठान्तरित (screened) नयनत्वन्-तरनाम् (हेतोः पञ्चमी)। किराटिना-अङ्गुणेन, मन्-रुह, कञ्चिच्च is idiomatically used while putting a question hopefully—'shall I hope your honour is alive with Arjuna?' VI, 39, 5 Again भीमसेन modestly says 'while you are the king, with the entire (एकम्) enemy—side (रिपो-पक्षः) killed outright (नि-हत्), Bhīma is alive and so is Arjuna VI, 39, 6 नाम-dear.

(40) Lines 1 & 2 Construe : रिपो. मिथ्यं नावत् आस्ताम; इदं शतशः



ब्राह्म्याहि-सत्यं त्वं मम भ्राता असि यः भसौ बकरिषु : ।

'Let alone the annihilation (निधन) of the enemy. Tell this a hundred times (शत-श) Are you really (सत्य) my brother who was the wellknown (भसौ) enemy of [the demon] बक?' VI, 40 lines 1 & 2, 1 Bhīma answers '[yes], noble brother, I am that one.'

(40) Lines 3 & 4 Construe 'संयति जरासन्धस्य रथिरासारसल्लिखे उरः-सरसि तटाघातक्रीडात्कलितमकरः भवान् । (शिररिणी)

"Is your honour (भवान्) the one who in a battle (स्यति-locative sing of सत्य a battle) [proved to be] a crocodile (मकरः) attractive (ललित) in the sport (क्रीडा) of dashing against (आघात) the banks in the lake (सर n) of the chest (उर n.) of Jarāsandha, with the shower (आसारः) of blood (रथिर) as water [contained in it]?" जरासन्धस्य उर-मकरः is a रूपक giving rise to another where भीम is identified with a मकर who is ते आघातानां (आघाता एव वा) क्रीडा तस्यां ललित (मनोहारी) मकरः । 'ललित' here is 'प्रेक्षणीय' as in Kālidāsa's phrase 'वप्रक्रीडापरिणतगजप्रेक्षणीय ददर्श' in the Meghadūtam VI, 40, 2 युधिष्ठिर asks भीम 'what else remains [to be done]?' It almost appears like a question which the dramatist is putting to himself. VI, 40, 3-4. A good deal remains (सु-महत् अवशिष्टम्) In the वेणीस्धार naturally enough वेण्यां स्धार is of supreme importance. This was avowed by भीम in Act I. सुयोधनस्य शोणितेन वक्षिन्त (sprinkled) This was part of the vow. द्रुपदासनेन अपवृष्टः केशहरः ample hair dragged by द्रुपदासनेन is recalling the wrong done by the enemy. हरः is added to केश in the sense of 'ample' or 'ornamented.' The former is preferable as that speaks of the natural beauty of the hair of a person. VI, 40, 5 युधिष्ठिर uses the word 'तपस्विनी' while giving an idea of द्रौपदी's condition. Idiomatically 'तपस्विनी' means 'poor' 'one who is worthy of commiseration.' VI, 40, 6-7 'अहमष्टमेदविष मामालोष्य प्रासेन' shows that द्रौपदी has yet not recovered from the shock she received at seeing one whom she took to be दुर्योधन. 'एवविषम्' 'क्षुभ्रमस्वितसर्वाङ्गम्' as stated above in a stage-direction. दिष्ट्या बध्ने 'You are to be congratulated upon'—the event on which person is congratulated is to be put in the instrumental case (here रिपोः पुनस्य क्षयेण 'on the destruction of the family of the enemy'). प्रास.—*tear*

(41) Construe : येन तेन द्रुपदुना द्रुपदासनेन राज्ञां सदसि कृष्टा असि तस्य पत्नानि पौत्रशेषाणि स्थानानि अस्मिन् मम वरयोः शृष्टः । कान्ते, मद्गदात्पुनितोरोः कुरूणां राज्ञः अपि इह रथिर उव परिभद्रजस्य अनटस्य दागयं अत्रेयु अत्रेयु सक्तम् ।

Touch this profuse blood (रथानि अस्मिन्) remaining from

forgotten this act (व्यापार) viz., of tying up the hair, that by the favour of her lord i. e. Bhīmasena she would learn it even again. The author is conveying to the readers and the spectators the change he has effected in the vow of भीम as learnt from the epic *Draupadī keeping her hair hanging loosely on her back till the wrong done to her was avenged* is Bhaṭṭa Narayana's own idea. The heroine of his play therefore, says 'विन्मृतास्मि पतन्त्यापारम्।' Thanks to Bhīma she can learn it again VI, 41, 11 *The hero himself ties up the braid* [of hair of the heroine] VI, 41, 12. There are words heard from behind the curtain addressed to princely families (राजन्यकुल) such as have survived the destruction wrought by the war.

(42) Construe क्रोधान्धै क्षतनरपतिभिः अतुलमुत्तमैः पाण्डुपुत्रैः यस्य मोक्षात् पार्थिवान्त पुराणि प्रत्याश मुक्तकेशानि कृतानि स अयं बुधिनयनसख कुष्णा धूमकेतु कृष्णाया केशपाश यद्द प्रजानां निधन विरमतु, राज्ञां कुलेभ्य स्वस्ति । (सम्भार)

The verse gives vent to a pious wish towards its end 'Here has been tied up (स अयं बद्ध) the mass of hair of कुष्णा i. e. द्रौपदी the companion (सखा) of the angry God of Death (बुधिन च असौ यमश्च तस्य सख), the comet [whose appearance is portentous] to the family of Kuru—as both कुष्णा's केशपाश and धूमकेतु have the साधारणम् viz., 'being dark' and destructive. By the loosening (मोक्षात्) of this mass of hair by Pandu's sons (पाण्डुपुत्र), blind with rage (क्रोधेन अन्धै) who have killed lords of men (क्षता नराणां पतय राजान वै) possessed of in comparable (अतुल) strength of arms, the inner apartments (अन्तपुराणि i. e. ladies in the same) have been made those who have loosened their hair, in every quarter (प्रत्याशे-आशायाम् आशायाम् इति प्रत्याशम् = प्रतिदिशम्) This is पर्यायोक्त for 'Pandu's sons have killed the chiefs in all quarters thus making their inner apartments full of widows who loosen their hair as there is no point in their decorating the same after the slaughter of their royal husbands. So long as the mass of Draupadī's hair was loose—thing—there was no peace. Now that it has been tied up—come to a close. Let there be the welfare of [all] families of Kuru, VI, 42, 12 बुधिरिति says 'here the arrangement of the hair of Draupadī is greeted (अभिहित) by Sīdhis moving in the surface of the sky द्रौपदी's वेणीसख thus is fraught with an amount of meaning. Even

*Siddhas* welcome it. VI, 42 3-5 Krishna and Arjuna enter. The divine lord declares the victory of युधिष्ठिर, *along with his brothers* Arjuna declares the victory of his elder brother – the oldest of Pāṇḍavas VI, 42, 6-7 युधिष्ठिर salutes कृष्ण and invites अर्जुन to approach him. Arjuna salutes युधिष्ठिर. VI, 42, 8-9 युधिष्ठिर asks 'how can there be anything *but* the victory of one whose नक्षत्र (auspicious things) the Ancient Person, Narāyaṇa himself longs for'. This is युधिष्ठिर's thankfulness for कृष्ण's having declared his victory as soon as he come into युधिष्ठिर's presence with the words 'विजयता ... युधिष्ठिरः ।' नटु नारायण makes युधिष्ठिर address कृष्ण as 'भवान् पुराण्युरुषः नारायण ।'. But this need not cause any surprise. In the Gītā a part of the महाभारत, the source of the वेणीन्दार, the Lord describes him self in terms of the Highest.

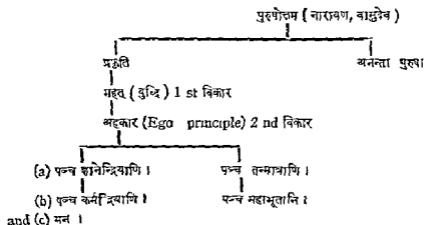
(43) Construe इत्यगुम्नइराशिभूमिभूतमूर्ति, गुणिनम, प्रवानान् उदयनाशस्थान हेतुम्, अजम्, अमरम्, अविन्वयन्वा चिन्तयित्वा भवि [ कं चन ] जगति दुर्ची न भवति [ हे ] देव, दृष्ट्वा पुनः किम् । (मालिनी)

Perhaps the best course of understanding the contents of this verse is to take it as embodying philosophy which is identical with what is contained in the Śrīmad Bhagavadgīta. Students of this *prasthāna* know that the philosophical view the poem offers is a harmonious combination of the (a) Upaniṣadic *advaita* according to which there is only one principle that underlies, pervades and transcends this universe and (b) the Sāṃkhya thought that the universe in to be traced back to two *fundamental principles*, (1) Pradhāna or Prakṛti which is the combination of *sattva*, *rajas* and *tamas* constituents (गुण) in a condition of equipoise i. e. in the proportion of 1: 1: 1 and (2) Puruṣa (Soul, Spirit) who is *udāsīna* (situated on high, *altogether unaffected*) and *akartā* (*not doing anything, not the agent of any act*, all acts being ascribed to Prakṛti or Pradhāna). The earlier Upaniṣadic thought contained in the major and older Upaniṣads such as the Chāndogya and the Brāhadāraṇyaka Upaniṣads is *monistic* or accepting the existence of only one principle which is best called as *Sat* (existence pure and simple) or Ātman or Brahman. All else is वाच्यरन्ता विकारः नानकम्, *sat* alone is true. The Sāṃkhyas who go from the known to the unknown postulate the insentient principle viz., Pradhāna as the source of all that is manimate (जड, अचेतन) and *infinite Puruṣas* who are the souls or spirits of living beings as the fundamental principles underlying the

universe The G tā accepts *one Highest Person* who has *māyā* which consists of *guṇas* or constituents (‘मम माया दुरत्या’ which is ‘इया गुणमयी माया’) as his nature (प्रकृति) which is *lower*, while the souls are His (पुरुषोत्तमस्य) *higher nature* (परा प्रकृति) The G tā characterises the Highest as भायिन्, the lord of माया, which is His wonderful capacity to make one many The Lord controls, presides over his nature (‘प्रकृतिं स्वाम् अदृश्यम्’) and creates this universe though He is Himself far beyond it, far superior to it (नाह तेषु ते नयि - the whole of Me is not in them, they are contained in Me) With this metaphysical doctrine of the Song Celestial in mind, more probably than not, Bhaṭṭa Narayana has put, the verse under consideration into the mouth of बुधिशिर. The last two lines are easy of interpretation and are therefore, better taken up *first* ‘Having even (अपि : e just or merely) meditated on you (त्वां), not-born (अ-जन्, birthless), immortal (अ मरम्) very difficult to think of (अविन्त्य = दुश्चित्य one thinking of whom is no easy matter), [a person] does not become (न भवति) one suffering from unhappiness (दुःखम् + इन् possessive) : e he becomes happy (दुःखी न भवति = सुखी भवति) The idea is “to think of the Lord is enough to have all misery (दुःख) brought to an end. How much greater again (पुन) is the possibility of one becoming happy on having seen You [incarnate]?” किं पुन = विमुक्त and the presence of this वैसुतिरन्याय readers the verse an example of the अर्थापत्ति अलंकार. यदि त्वां चिन्तयित्वा अपि पुरय कश्चन दुःखी न भवति अर्थात् आपद्य तर्ह्यन्त यत् त्वां दृष्ट्वा साक्षात्कृत्य न दुःखी न भवति इत्यनें सुखी स्यात् इति यावत्.’ From another point of view, the 3rd and 4th lines are an example of the अप्रस्तुतप्रशना अलंकार. For when बुधिशिर wanted to speak specifically of *his* being only naturally happy on having seen the immortal Lord incarnate he has made a *statement true* of the *entire class of persons who have seen the Lord* i. e. here विषय प्रस्तुते इति there is सामान्यस्य निर्देश (प्रशना निर्देश). To proceed to the contents of lines 1 and 2 There are two adjectives qualifying त्वां (last word in line 3rd) that are contained in line 1 and 2. The first is कृत्स्नस्मद्दादिशोभनभूतमूर्तिम् to be explained as इत्य गुर नन्दरादि शोभन तनमभूतामूर्तिं यन्मस कृत्स्नस्मद्दादिशोभनभूतमूर्तिं, न कृत्स्नस्मद्दादि शोभनभूतमूर्तिम् — इदमिति This means the Lord is one whose form (मूर्ति = आकार, व्याहन रूपम्) has arisen (सभूता p. p. of भे + भू to arise to come into existence) on account of the agitation (घाम,

—from *सुम्* to be agitated, to be disturbed Cf 'सुम् सुम्' with Mahat (principle; e. one called by the alternative name of Buddha—Cosmic Intelligence) at the commencement or beginning (महत् महत्त्व बुद्धि इति यावत् आद्यौ आरभे यस्य स महदादि क्षाम)—agitation which has been effected (कृत made, effected by you) and which is great (गुरु lit. heavy, ponderous; e. here extra ordinary, as it is cosmic) The idea is—the Lord in fact is 'भव्य, अनुत्तम' His 'पर. भाव' is past the range of sense organs. But according to the doctrine of incarnation enunciated in the Gita परिनायाय मायूनां विनाशाय च दुष्कृतान्। धममस्वास्तायय संभवामि युगे युगे। IV, 7-8 the Lord takes a manifest form. Now before this takes place it is of course necessary that the entire back ground is there. निराकार becoming मूर्त presupposes time-place-distinction. Thus the Lord has his concrete form arisen as a result of (क्षोभन) the agitation at the commencement of which there is the महत् principle. This is the agitation in सत्त्व-रज-तम equipoise which is otherwise called प्रकृति. Unless प्रकृति becomes changed or modified (विहृत), there cannot be any concrete form the Lord will have. The शोभ is गुरु, being cosmic in nature or one that results in the origination of the entire universe. From the pre-creation [or post universal destruction] stage to reach the creation stage the fundamental principle प्रकृति has to undergo a change. Its equipoise has to be disturbed. The first (आद्यौ) step in the change is that there arises महत् or Cosmic Intelligence. It cannot be forgotten that according to the Gītā, the Highest is the Lord. Even this Cosmic change is made (कृत) or effected by Him, 'though this act in no way affects the lord (तस्य कर्तास्मन्वर्कारो मा विद्मि) This is the propriety of कृत (which is here equal to रचयति कृत.. This is in keeping with 'महं बीजप्रदं पिता'— 'the child universe is born of the mother प्रकृति with Me as the father as the Gītā puts it) शुण्णि is the other adjective qualifying सौ शुणा अस्य सन्तीति शुणी. The Lord has the constituents (शुणा) in his possession. He is associated with the constituents सत्त्व, तमम् and रजम् and thus becomes the cause of the origination (उदय), destruction (नाश) and maintenance (स्थान) of the creatures (प्रजानाम्-प्रजायते इति प्रजा, तास्तान्) 'मायी' of the Gītā and 'शुणी' here are the same. Only when the Lord gets himself associated with शुणः सत्त्व, रजम्, तमम् does he become the cause of the origination (प्रजा) maintenance (विष्णु) and the destruction (महेस) of

the totality of creation including both sentient beings and insentient things. The विकार of प्रकृति, with महत् as the first in the process results in the whole universe coming into existence through अहंकार (Ego principle) branching off on one side into पञ्च तन्मात्राणि (five subtle essences of महाभूतs) and later पञ्च महाभूतानि (पृथ्वी आप् तेज, वायु and आकाश) and into पञ्च ज्ञानेन्द्रियाणि, पञ्च कर्मेन्द्रियाणि and मन on the other. Tabularly this may thus be indicated



But बुद्धिश्चिन्तित्वात् affirms that the Highest is अज, अमर अचिन्त्य, these are terms directly borrowed from Upaniads and thus it would be clear that in the welding together of the Samkhya and the Upaniadic thought, the Gītākāra has given prominence to the Upaniadic thought, अद् नारायण is only echoing the metaphysical position taken by the गीताकार. It is necessary to add that in the translation the compound कृतपुरुषमहदादिशोभनभूतमूर्तिम् is taken to be one which can be dissolved as कृता सुरव महदादय [विकारा] यवा सा कृतपुरुषमहदादि (प्रकृति), तस्या शोभात् संभूता मूर्ति यस्य। In the compound thus understood, 'कृता' '-by whom?' remains unanswered. It is better to take the dissolution of the compound explained at full length above as the author's intention 'कृत, by whom?'—the answer implied is 'of course by You—who are अज, अमर, अचिन्त्य. This interpretation would appear to be consistent with the Gītā and the Upaniads on which the poem is based ( Vide ' सर्वोत्तमिपदो गाव, दाम्बा गोपालन्दन । ) The source of the Venisambhāra is the महाभारत. Consequently this alone would commend itself as the correct interpretation of VI, 43. In a single sentence बुद्धिश्चिन्तित्वात्'s thought can thus be put—if one who meditates

on you or thinks about you is happy, why should he who has seen you not be so? [ I have seen you ∴ I am sure to be happy ]. This is युधिष्ठिर's re-action fraught with modesty to his victory having been declared by दृष्ट. युधिष्ठिर means 'I whose मङ्गल the Supreme Lord Himself longs for, am sure to come out successful.' VI, 43, 1 Having modestly ascribed the credit of his victory to the Lord, युधिष्ठिर turns to his younger brother Arjuna whom he affectionately ('वत्स') asks to embrace him, having himself first done so ( भङ्गुनर्नालङ्गन ). दृष्टा narrates in verse 44 that arrangements for युधिष्ठिर's coronation have been made, holy waters have been brought for the purpose in pitchers

(44) Construe : अथ भगवान् व्यासः, अमी च वारमीकिरामादयः मुनयः, माद्रीसुत्राधिष्ठिताः धृष्टद्युम्नमुखाः सैन्यपतयः च आद्याविश्वे मागधमत्स्ययादवकुलैः सम स्तब्धो-  
त्तम्बिनवीर्यवारिकुलगाः [ गन्त ] ते राज्याभिषेकाय प्राप्ताः । ( शाईलविकीर्तिनम् ) .

Here is व्यास of divine powers ( भगवान् ) and these sage- वात्मीकि, परशुराम and others ( वात्मीकि राम च आदी देया ते ) and the commanders of the army with धृष्टद्युम्न prominent among them ( धृष्टद्युम्नः प्रमुखः देया ते ) led ( lit. presided over अधिष्ठिताः ) by the sons of Madri ( नकुल and सहदेव ), with pitchers ( कुलगाः ) of water ( वारि ) from sacred places ( तीर्थे ) supported ( उत्तम्बित p. p. p. from उत् + स्तम्् to prop, hold up, support ) on their shoulders ('स्तम्भ' — Cf Marāthi 'खान्दा') that have arrived ( प्राप्ता ) with ( सन् ) the families ( कुले ) of Magadhas, Matsyas and Yādavas, who can be put [ to do anything ] by command ( आह्वा विश्वे ), for your coronation ( राज्येऽभिषेक lit. sprinkling with holy waters — on the kingdom i. e. as one who is to rule the kingdom ) " Not only व्यास, but परशुराम and वात्मीकि also are present. Has the author introduced the 'कर्ममुत्त' in the play? Again the coronation of युधिष्ठिर according to the महाभारत takes place much later. Here धृष्टद्युम्न is yet alive. That means the slaughter in the ऐतिह्यमर्ग of the epic has not yet taken place. Is this to save As'vatthāman for whom the author has shown a predilection in Act III? Any way for the purpose of the drama, कर्म मारुतम् 'नास' here introduced a change in the account of the epic. VI, 44, 1 व व्याकुल. बन्धुकुलः, व्याकुल. मारुतमानः कृतः व्याकुलीकृत a चि form. I, 44, 3 युधिष्ठिर is surprised how 'we were thus deceived ( विप्रलब्धा—nom. plural of विप्रलब्ध—p. p. p. from वि+प्र+लभ् to cheat ) by the demon Carvāka? VI, 44. 4-5 Bhīma's anger is true to his nature. दुष्यन्तेषु अपत्यः ( 1 ) meanest among holy persons, by विप्रतुल्यता 'the worst of sinners' or ( 2 ) according to अनर, दुष्यन्तः=राक्षस ('यातुधानः दुष्यन्तो नैर्ऋतो यातुक्ष्णी ।')

Bhīma wants to find the wretch out. VI, 44, 6-7 Krishna, however, says the evil souled one is already taken captive (नि-गृहीत) by नकुल. As is usual towards the close of Sanskrit plays, a query is made (here by कृष्ण of युधिष्ठिर) what desired thing (समीहित) further (परं) than this, shall I cause to come about (सवाद्यमि—causal 1st person sing of भू+प् to take place, to come about)? VI, 44, 8-9 युधिष्ठिर's words are similar to those of others in similar places in other plays in Sanskrit न किञ्चित् न ददाति=सर्वं ददाति । 'अहं संतुष्यामि' I am pleased पुरुषार्थं सभारणी बुद्धिं तया— with an understanding common to [all] persons अभ्यर्थयितुम्—infinite of अभि+अर्थे 'to long for, to beg or ask' The reason why युधिष्ठिर cannot ask for anything further is given in verse 45.

(45) Construe : क्रोधान्धै सकलं रिपुकुलं हतम्, ते वयं पञ्च अक्षताः, मम दुर्नैयमनितः निकारार्णव पाञ्चादया तीर्ण, देव पुरुषोत्तमः त्वं सुकृतिन माम् आरतः [सन्] भाषसे । प्रवृत्तं भगवत अतः परम् अन्यत् किं नाम अहं वार्षे (शार्दूलविक्रीडितम्)

युधिष्ठिर enumerates the principal achievements of the पाण्डवः (1) By us blind with rage (क्रोधान्धैः) the entire (सकल) family of the enemy (रिपो कुल) has been slain (हतम्) Those (ः) who were required to fight the enemy (वयं) five (in number) (पञ्च) are unwounded (अक्षता—ः a hale and hearty) (2) By पाञ्चादयी, the ocean (अर्णव) of insult (निकार) produced (उप-जनित) by my bad polity (दुर्नैय - दुर्नीति equal to faulty राजनीति where 'क्षमा' was given more importance than it deserved, where दण्डनीयस were for a long time अदण्डित), has been crossed (तीर्ण) (3) You, god Purusottama, speak to me with regard (आदृत.) for, or having taken special interest in me, who am thus having good deeds (सुकृतम् + इव) to my credit. सुकृतिन मां भाषसे = मां भाषसे यत्. सुकृती अहम् इति अनुमीयते । Beyond these three what is there that I shall beg of the Lord who is pleased [with me] — This last is a प्रश्नोद्धार with its answer 'न किञ्चित्' contained in the question. युधिष्ठिर repents his दुर्नैय. The evil of it was washed off by भीम who, therefore, is the hero of the play. युधिष्ठिर's confession of his faulty polity is decisive in helping us know whether he can be regarded as the hero of the play. He cannot. VI, 45, 1 This too is in conformity with the orthodox ending of Sanskrit plays, 'all the same, if the lord be pleased, let this be



(there)”—and then follows the passage of all भरतसः i. e. नट्स or actors. Even those who played the role of दुर्योधन, दुःशासन, कर्ण join the chorus—

(46) Construe : जनः अकृपणम् अरक्ष्णान्तं पुरपायुष जीव्यात्, [ हे ] पुरुषोत्तम, द्वैतं विना भवद्भक्तिः भवतु, दयितभुवन, विद्वन्धु, गुणेषु विशेषवित, सततसुकृती भूपः प्रसाधितमण्डल भूयात् । ( इरिणी )

‘ Let people live the life of a person ( पुरपायुष ) i. e. the full span of human life [ a hundred years according to the S’rutis सतायुर्व पुरः ]. i. e. let none die a premature death, let every one live to the ripe old age of a hundred years. Mere long life, however, is no good. Hence the adverb अकृपणम् in a manner where there is no wretchedness ( कृपण = कर्षण, भावप्रधानः निर्देशः or न कृपण यथा तथा अकृपणम् ) i. e. the state of being in a miserable condition due to poverty ( which makes चान्द्रस prefer death to poverty ) and अरक्ष्णान्तम् i. e. न रक्षा आन्त श्रमः ( नपुलके भावे स- ) यस्मिन् कर्मणि यथा स्यात् तथा— ‘ where there is no state of being tired by illness ( रक्ष् - f a disease, Cf रक्षण, रक्ष्युः, रक्षुः etc. ) ’ Illness is one of the greatest handicaps from which human life suffers. The dramatist, therefore, makes the actors pray for a long, prosperous and healthy life of people. ‘ Without division ( द्वैतं विना ) let there be devotion to you, O Best of Persons. Unflinching devotion to the Highest Lord is another blessing the dramatist has made the actors seek Regarding the king — as those were days when ‘ monarchy ’ was the form of government — what is asked for is that he should be one to whom the world, i. e. the people or subjects are dear. ( दयितं भुवनं यस्य सः ) He should be a friend of ( वन्धुः lit a relative i. e. one favourably disposed to ) the learned ( विदुषां ), one who knows ( विद्वन्वेदीनि ) i. e. appreciates excellence ( वि-शेष from वि + शिष् to surpass, excel ), ever ( स्तत ) in the habit of doing good things ( सुकृतं + साच्छीत्ये णिनि = सुकृतिन्, ncm. sing is दुर्हर्ता ) and finally one who has conciliated ( प्रकरोण साधितं मण्डलं देन स ) [ the royal ] circle ( मण्डल ). मण्डल is a technical term which occurs in works on rājāntis’āstra. It consists of the विजिगीषु ( young king desirous of conquering i. e. becoming the sovereign monarch ) अरि, अरिनिघ्न, अरिनिघ्ननिघ्न, पाणिप्राह, पाणिग्रह, यद्दामार, आक्रन्द, आक्रन्दामार, मध्यम, उदामीन etc. The king should have this entire circle kept in order ( प्र+साध् ) to keep in order or alternatively decorated ( from प्र+साध् to decorate ) Krishna says ‘ be it so. ’ All go out. The curtain is dropped as the play comes to an end here

To proceed to an analysis of the contents of the sixth act As the curtain goes up, there are discovered on the stage, Yudhiṣṭhira (seated), Draupadī, her maid servant as well as a man servant. Yudhiṣṭhira thinks and heaves a sigh as Bhīma ever loving adventure has put them all in a very precarious position on account of his (Bhīma's) new vow 'Either I shall kill Duryodhana to day or else *commit suicide*'. The king is therefore, issuing orders to inform Sahadeva that devoted spies knowing well their job be made to move around the Samanta pancaka to find out Duryodhana. The king wants his man servant to convey to Sahadeva the necessity of closely examining all holding conversation of a suspicious nature and in secret, all distressed by disease, all who would be asleep all at the mercy of the wind under the influence of wine. All places where birds would appear to be frightened as also deer, all foot prints looking like those of kings also, Yudhiṣṭhira commands, be duly observed. As the man servant is about to leave, he notices and announces to the king the arrival of Pāncalāka. The latter declares he has brought good news. *Not only has the track of Duryodhana been found, but the evil souled wretch himself has been found out. Not only has he been found out, he has been made to be in the range of fights.* This last bit of news makes both Draupadī and Yudhiṣṭhira full of concern for Bhīmasena. This is a case of too much of affection leading them to be apprehensive of the safety of 'my lord (*nātha*)' and 'dear (or child) Bhīma.' As Yudhiṣṭhira puts in so many words he knows the strength of Vr̥kodara, with his mace up lifted in battles and yet is full of apprehension regarding his victory. The moment was very critical as he tells Draupadī 'either the end of *our* life or that of the life of the best of a human being. Duryodhana, would take us to the end of the insult inflicted on us in the assembly of kings formerly'. The very next moment he says confidently 'your mass of hair will be tied up to day and *that* one capable of dragging it will be killed. Pāncalāka then narrates how having learnt Bhīmasena's new vow (either to kill Duryodhana or *commit suicide*) Duryodhana disappeared, no one knew where. He tells how Bhīma and Arjuna, or the same chariot with Kṛṣṇa, failed to find him out. He continues to give the account of the way in which while all were in an atmosphere of suspense not unmingled with impatience, some person whom Bhīmasena knew well

came up to report that there were two rows of foot prints which led to the lake and how one of them came up again on dry land but not the other Kṛṣṇa at once made out that Duryodhana who knew the lore of making water remain still had concealed himself in the lake. Bhīmasena agitated the water of the lake in a way so as to frighten not only the birds but aquatic creatures like sharks and crocodiles also and addressed bitter words to Duryodhana 'You beast of a man claiming birth in the spotless family of the moon, who characterise me the killer of your brother Dus's'a'sana as your enemy, you who are so proud as to be insolent towards even Kṛṣṇa, — you are now hiding yourself in mud, having run away from the battle field, out of apprehension from me What have you done to me, Bhīmasena, through 'anger —' in that all pride has by you been thrown to the winds?' Draupadī is again concerned about the safety of Bhīmasena, though Yudhiṣṭhira tells her in so many words not to utter any inauspicious fore bodings. Pāncālaka picks up the thread of the story and tells how Bhīmasena agitated the lake on all sides, very extensive though it was and thus forced Duryodhana to come out 'even like deadly poison that came out of the Kṣīrodadhī' (in days of yore) Duryodhana answered Bhīmasena that it was *not out of apprehension but out of a sense of shame that he had not been able to kill the sons of Paṇḍu*, that he had resorted to the lake He was not hiding for safety He was ashamed to show himself to others not having succeeded in his mission He was *resting* for a while. 'The two warriors were made to get out of water by Kṛṣṇa and Arjuna'—narrates Pāncālaka, 'and as Duryodhana sat on the ground where there was none from his brothers and as he heaved a long and hot sigh, Bhīmasena said to him 'O king of Kauravas! feel not sorry that Pāṇḍavas are quite capable of fighting and that you are without a helpmate. *You are free to choose any one from us five, who with armour on and weapon in hand will fight against you*' Duryodhana's reply was one that did him full credit 'As killers of Karna and Dus's asana you are both equal to me—yet lover of adventure that you are, O Bhīma, though hated by me, you are *welcome* to me as my opponent on the battle-field' Pāncālaka brings his account to a close by saying that Bhīma and Dur-

yodhana who had started their fight had begun moving round in circles, that at the command of Devakinandana he came to convey to His Majesty Yudhisṭhira the former's message 'the surface of the earth has now on Duryodhana's having been found out become free from obstacle, let ceremonies worthy of the prosperity (as good as achieved) be commenced' Draupadī is sure that what the Lord of the three worlds had said cannot prove otherwise Pāncālaka observes that that was *no mere blessing but a command of the destroyer of the demons* 'Yudhisṭhira orders the Chamberlain to do the needful. The persons addressed by him ask him whether he does not see the whole preparation started in great enthusiasm by all Yudhisṭhira orders the Chamberlain to reward Pāncālaka duly for the good news he brought and the Chamberlain leaves with Pāncālaka to carry out the king's command. Draupadī who is afraid about the safety of Nakula and Sahadeva in a single combat against Duryodhana asks Yudhisṭhira as to what prompted Bhīmasena to make the offer to Duryodhana that he was free to name any Pāndava whom he would choose to fight against Yudhisṭhira explains that Bhīmasena's sole anxiety must have been that otherwise the son of Dhṛtarāstra would give up all sense of pride, cast off his weapon, repair to a penance grove or else beg for peace through his father—and that this would render the chance of his (Bhīmasena's) own vow being fulfilled very slender indeed Yudhisṭhira somehow feels that there would be a fight between Bhīmasena and Duryodhana and the elder brother expresses his pious wish for his dear younger brother's success in the combat.

Behind the curtain some one cries for help as he is all too thirsty Yudhisṭhira loses no time in making the Chamberlain usher the person in. There enters on the stage a demon Cārvāka by name. He has put on the dress of a sage. On his arrival, all rise to show their sense of veneration for him. He asks for water, gets himself seated and asks the king also to occupy his seat. Water is brought for the 'sage' who washes his feet with it but refuses to drink that water as it was offered by a *Kṛatriṣa* who must be losing many a relative every day on the battle-field. The visitor says that the shade and the cool breeze coming from the Sarasvatī were enough to enable him to have his fatigue removed.

He tells Draupadī's maid that fanning was *not* the *proper* courtesy to be shown to sages. Yudhiṣṭhira inquires of the sage what made the latter so full of fatigue. The sage answers 'curiosity so natural to sages makes me move round the Samantapancaka to witness the single combats of great *Kṛatīyas*, to-day, however, due to extreme heat of the autumnal sun, I have come back without having watched to the end *the mace fight between Arjuna and Suyodhana*' The last phrase comes as a shock to Draupadī and Yudhiṣṭhira. The sage after some respite tells in so many words what Yudhiṣṭhira and others suspected viz., *the fight between Bhīma and Suyodhana was [already] over* Yudhiṣṭhira and Draupadī fall into a swoon. The sage ascertains from the Chamberlain that his hosts are none others than Yudhiṣṭhira and Draupadī and observing 'O I have done a terrible thing indeed' he proceeds to tell the news of the calamity of a relative as briefly as possible and says 'on the battle between Bhīma and Suyodhana having started, quickly there arrived Balarāma on the scene, the battle continued in his presence for a long period of time, but due to his partiality for Duryodhana Balarāma gave him a hint secretly and this was the end of Duryodhana's vengeance against Dursāsana's enemy' This unequivocal declaration of the end of Bhīma's earthly existence by the sage throws both Yudhiṣṭhira and Draupadī into a swoon. The Chamberlain helplessly requests the sage to console the king. The sage is only too anxious to convey the 'remnant of the story' to the king 'though warded off by Vasudeva, Arjuna threw away his bow and taking the mace of Bhīmasena began to fight against Duryodhana, Balarāma who anticipated Arjuna's fall took away Kṛpā along with him to Dwāraka.' Yudhiṣṭhira congratulates Arjuna on his having taken to the path that would enable him to follow his brother (Bhīmasena) Draupadī faints away. Yudhiṣṭhira imagines mother Kuntī to be there before him and asks her to learn about the 'courteous conduct' of her son (Bhīmasena) in going away to the other world, leaving Yudhiṣṭhira behind. He recalls that Bhīmasena kept the earth at his disposal, that though offered as a stake while playing with dice, he did not become angry, that for maintaining his (Yudhiṣṭhira's) position, Bhīma worked as a cook at a palace—these were

indications that Bhīmasena had endeared himself to the denizens of the heavenly world. Yudhiṣṭhira addresses Balarāma and asks him 'what path is this you have adopted in that you have turned your face away from me in this way?' He approaches Draupadi and tells her not to deceive him by fainting away. Draupadi regains her consciousness. But from the words she utters it is evident that she is smitten with grief. She addresses Bhīma (whom she thinks to be there before her) and beseeches him to tie her mass of hair. She asks Buddhimatikā, similarly, whether 'her lord' had not made the promise in her presence. She wants the friend to get wreaths of flowers ready and to arrange her braid of hair. Immediately after this she recalls that her lord has left the world of the living 'I shall follow him who has gone only a little while ago'. She urges Yudhiṣṭhira to *enkindle the pyre*. 'You may carry out your duty as a *Kṣatriya* by attacking the one who deprived your brother of his life or you may do whatever you like' she tells Yudhiṣṭhira. Yudhiṣṭhira agrees to this. He instructs the Chamberlain to provide her with a pyre and then having given up the idea of using a bow and arrows against Duryodhana decides to follow in the footsteps of Arjuna by using Bhīma's mace to fight against the enemy. The demon who is masquerading as a sage suggests to Yudhiṣṭhira that if the latter's mind was averse to securing victory over the enemy, he could renounce his life anywhere—that there was no point in going there where his brothers fought against Duryodhana. These words make the Chamberlain observe that the sage must have a demon's heart. The demon is apprehensive that his identity has been known by the old servant of the Pāṇḍavas. He makes the most of a bad bargain by explaining that his only concern was that the afflicted royal sage he spared learning the other disaster that was sure to have befallen Arjuna, judging from the latter's absence of skill in the use of mace as a weapon. The unsuspecting king thanks the sage for the great affection he has shown in making the suggestion that the king desisted from going to the battle field. The Chamberlain is distressed to see His Majesty, comparable to a divine being, having decided to give up his *kṣatra* duty. Yudhiṣṭhira tries to explain that he would not be able to see Bhīma and Arjuna struggling on the ground in their throes. Nor again could he bear the sight of

the enemy successful in his undertaking. He tells Draupadī that so soon as the fire would be enkindled the two of them would throw themselves into it. Draupadī wants Yudhiṣṭhira to collect fuel and enkindle fire as she could not brook delay in seeing 'her lord'. She is shocked to see that the very palace or royal family that she knew for years was now that 'her lord' was no more being avoided even by the servants. No-one was ready even to obey His Majesty. The demon observes that on the part of ladies from the Bharata family following their husband in death was only meet. Yudhiṣṭhira at last requests the sage to provide fuel for the fire. The sage knowing well that this was improper for a sage openly says that he could not wait just there though he decides to enkindle fire without being detected by anyone. As the last resort Yudhiṣṭhira has to fall back on self-help. Draupadī wants him to make haste. There is a terrible blast of a conch that is heard from behind the curtain'. Yudhiṣṭhira asks Pāncalī to give her last message to mother Kuntī and to her ( Draupadī's ) co-wives. Both of them ask the servants to convey to Kuntī the sad news of the death of her brave son who carried her safely out of the house of lac. Yudhiṣṭhira wants Sahadeva to be told to save his life by all means, obey his brother Nakula and not to follow the eldest brother in death but offer libation to father Pāndu. Draupadī's last message to her dear friend Subhadrā is that she should preserve by all means the child that was there in the womb of Uttarā 'Perhaps, he would offer drops of water to us, departed from here.' Yudhiṣṭhira is struck by the irony that when the whole big 'tree' was burnt down, as ill luck would have it, some unaccountable hope was being entertained in regard to that 'subtle sprout' thereof. Yudhiṣṭhira asks the Chamberlain to leave for conveying his message to Sahadeva. The Chamberlain is deeply affected and leaves weeping that the forest of Kuntī's sons which would have given coolness to the entire earth was all but burnt down. Before the Chamberlain leaves, Yudhiṣṭhira gives him a message for Arjuna, if at all the latter survived 'do not be angry towards Balarāma, the brother of your dear friend Kṛṇa, repair to a forest, lead not the life of a kṛtrīya again'. The king and Draupadī vie with each other in consigning themselves to fire but later

Draupadī to arrange her hair that caused obstruction to her eyes. All hope of counteracting was over, according to him. But Bhīmasena says 'while I am alive, O Pancālī, the hair thrown into disorder by Dus'sāsana ought not to be arranged by you. I shall myself do it.' Draupadī runs away in apprehension as she, like Yudhiṣṭhira and the Chamberlain, thinks that she is addressing *Duryodhana*. Bhīma is surprised that Yudhiṣṭhira has embraced him closely having mistaken him for Duryodhana. 'Noble sir, be pleased, be pleased' he requests Yudhiṣṭhira. Now does the Chamberlain draw near and announce gladly Congratulations on Your Majesty's meeting his younger brother, Bhīmasena, whose identity could not be known as his body was besmeared with Duryodhana's blood' The Ceṭī asks Draupadī to come back. Draupadī takes this to be one of the false consolations she offered to her. Yudhiṣṭhira gets himself satisfied that the person he has embraced is his dear younger brother Bhīmasena, and none else, that Arjuna is alive. Bhīmasena asks for a moment being granted to him as much remained to be done even then 'I shall just tie up the hair of Pancālī with my hand sprinkled over by Suyo-dhana's blood' The king permits Bhīmasena to go saying 'go' let the poor one enjoy the festival of the arrangement of her hair (*Ven'samhāra*). Bhīmasena inquires of the Ceṭī 'where is that Bhanumatī who used to mock at the bride of the Pandavas?' Bhīmasena asks Draupadī whether she remembers the promise he made before going to the battle field. Draupadī answers 'not only do I remember, I experience the fulfilment of it, thanks to the favour of my lord' Bhīmasena shakes Draupadī's braid saying 'let this be arranged' Very significantly does Draupadī say 'my lord, I have forgotten this act— I shall [ however, ] learn it again through my lord's favour' Bhīmasena arranges the braid. Behind the curtain there is a pious wish loudly expressed 'let the remaining *Kṣatriyas* those who have survived the fire of the great war—fare well' Yudhiṣṭhira points out to Pancālī 'here is your arrangement of hair granted by Siddhas moving through space.' Kṛṣṇa and Arjuna enter. Yudhiṣṭhira salutes the former and embraces the latter. He asks the lord 'how can one who has seen you suffer in the world, when on only meditating on you a person is able to get rid of all



## APPENDIX-A

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पात्ता काममवधो	९०	३	११	निलञ्जल्य दुरोदर	१८७	६	१७
पीकल्ल पाडुमुत्रेषु	१७	१	१८	निर्वायै वैदहना	६	१	७
बुम्भार भ्रमवित्त	४	०	८	निर्वायै सुवशास	९०	३	००
शावि गितिमनसि न	१८७	६	२०	निर्वायै वा सर्वाय वा	९०		३६
शैवा रह शङ्कित	१६३	६	३	निधानाभलिदानम्	७६	२	१८
स्वन्न शोकजन्मा	१४८	७	२०	निपिदैरन्मनिर्ल्ल	१	७	१
वशानुता ह्य	९	१	११	नून तनाय वारो	१६६	६	६
तद् मीरत्व तव मन पुर	२७	०	११	नायै सत्यपि	२७	२	१
तलिनन् कौरवर्भामयो	१८१	६	१६	न्यस्ता न नृदग्नि	४९	२	२०
तस्यै देहि जल कृष्ण	१००	६	३२	पङ्के वा वैकृत वा	१६३	६	२
तस्यैव देहचषिगधित	१८९	६	२१	पञ्चगहदा गमय	६०	४	५
तस्यैव पावपशा	१०७	४	८	पञ्चाना मन्पेत्तस्मिन्	१७०	६	१०
तातन्वय प्रपयवान्	८६	३	३०	पदे सादृष एवाग्निन्	१८१	६	१४
सात शिल्पग्रहगवमुल्ल	७९	३	२३	परित्यजे देह रा	७९	०	२२
ता वत्सलामनभिवाय	२०३	६	३४	पयातनेत्रमचिरादित	१२६	४	१०
तां भीष्महोदधौ	१६०	६	१	पर्यायि हि ह्यन्ते	४२	२	१४
तेजस्वी रपुहवक्रु	८०	०	२७	पात्राल्या मन्युवहि	१६९	६	८
त्यक्राबिनरामि	१४०	७	१०	पापमिपस्तव कथ	९४	३	४४
त्यक्त्वास्थित सरमह	१७०	६	९	पापेन येन हृदयत्	१४८	७	२२
त्रत्त विनासि विभयात्	१६०	६	४	पापोऽहमप्रातकृता	१	७	२
द दु विश्व दहन	६९	३	८	पितुर्भूमि लगे	८१	३	२६
दत्त्वा शोषन पार्था	१०३	४	२	पीनाभ्या मद्भुवाभ्या	१५६	७	३२
दत्त्वाभय साऽतिरथो	८०	३	२८	पूर्वन्ता मल्लिन	१७३	६	१२
दत्त्वा ने करशङ्कता	१८७	६	१९	प्रत्यभनात्तधनुग	७८	३	२१
दावादा न ययोर्बलन	१०७	७	७	प्रत्यभ हृत्वधूना	१२७	४	११
दिषु नृदारमिज्ञ	४७	०	१९	प्रत्यभ हृत्वधवत्	१४३	७	९
दिषु धर्मभुवावप्रलम्भ	४०	२	१३	प्रयत्नपरिषेधित	८९	३	३४
दु शासनस्य वधरे	९०	३	४९	प्रवृद्ध यद् वैर मन	८	१	१०
दु शासनस्य हृदय	८०	०	०८	प्रातावक यरुदौ	१००	७	२०
ह्य सप्रेम दृष्या	२	१	३	प्रात्पानभनकरन्द	३३	२	७
देश सोयनरात	८७	३	३२	प्रियमनुजन्मयन्त	२००	६	३६
द्रवन्ति न विरात्सुव	१६	७	३४	प्रेमाश्चक्षितिनित	४७	२	१८
				नल्लभ मे प्रकृति	१०७	४	७
				मय नामम नयतो	५२	२	२४

पद्यारम्भः	पृष्ठम्	अङ्कः	पद्यम्	पद्यारम्भः	पृष्ठम्	अङ्कः	पद्यम्
भवति तनय सत्त्वं	१४८	५	२१	रिपोरास्तां तावत्	२०९	६	४०
भवेदभीष्ममद्रोणं	८२	३	२६	रेणुर्वाघां विधत्ते	५०	२	२२
भीष्मे द्रोणे च निहते	१४५	५	१२	लाक्षागृहानलविपात्र	६	१	८
भूमौ क्षिप्तं शरीर	२०८	६	३९	लुहिलाद्यधपाणमत्तिए	६०	३	३
भूमौ निमग्नचक्रः	१४७	५	१८	लोलाशुकस्य पवना	५१	२	२३
भूयः परिभवद्भ्रान्ति	२६	१	२६	विकिर धवलदीर्घा	४५	२	१६
भ्रातृन्ते तनयेन	१९६	६	२७	विरमृत्यास्मान् ध्रुति	१९४	६	२५
मध्यामि कौरवगतं	१४	१	१५	व्यासोऽयं भगवानमी	२१४	६	४४
मदरुलितकरेणु	१०३	४	३	वृपसेनो न ते पुत्रो	१३०	४	१४
मद्वियोगभयात् तातः	७६	३	१७	शश्यामि तौ परिष्व	१९०	६	२२
मन्यायस्तार्णवाम्भः	२१	१	२२	शल्यानि स्वपनीय	१३४	५	१
मम प्राणाधिके	१४६	५	१५	शन्येन यथा शल्येन	१४४	५	११
मम हि वयसा	१९४	६	२४	शाखारोधस्थगित	१९५	६	२६
मया पीतं पीतं तदनु	२००	६	३१	शोकं स्त्रीवद्वयन	१५५	५	३३
मयि जीवति यत् तातः	८६	३	३१	शोचामि शोच्यमपि	१४६	५	१६
महाप्रलयमारुत	६६	३	४	श्रवणाञ्जलिपुत्रपेयं	२	१	४
मातः किमप्यसदृशं	१३५	५	३	श्रुत्वा चघं मम मृषा	७३	३	१२
मामुद्दिश्य त्यजन्	१४७	५	१७	सरुलरिपुत्रयाशा	१५३	५	२७
यत् तदूर्जितमत्युग्रं	११	१	१३	स कीचकनिपूदनो	१८६	६	१८
यत् सत्यमतभङ्गभीरु	२३	१	२८	सत्यक्षा मधुरगिरः	५	१	६
यदि शस्त्रमुञ्जित	९१	३	३९	सत्यादप्यनृतं श्रेयो	९८	३	४८
यदि समरमपास्य	६८	३	६	स भीरुः शूरो वा	९१	३	३८
यद् दुर्योधनपक्षपात	६६	३	५	सर्वथा कथय ब्रह्मन्	१८१	६	१५
यद् वैशुतमिव ज्योतिः	१२	१	१४	सहभृत्यगणं सवान्धवं	३२	२	५
यन्मोचितस्तव पिता	१६१	५	४२	रुतौ वा रुतपुत्रो वा	९०	३	३७
यस्मिंश्चिरप्रणय	३८	२	१२	स्त्रीणा हि साहचर्यात्	१९	१	२०
युक्तो यथेष्टमुपभोग	१०६	४	६	रमयति न भवान् पीत	१६०	५	४१
युष्मच्छासनलङ्घनाहसि	१०	१	१२	इत्ते जरति गाङ्गेये	३१	२	४
युष्मान् ह्येषयति	१६	१	१७	इत्वा पार्थान् सलिल	१३०	४	१३
येनासि तत्र जतु	१९३	६	२३	इदमाणुनामंशभोअणे	५९	३	१
यो यः शस्त्रं निमर्ति	८७	३	३२	इष्टी हेतुः सत्यं	१९७	६	२८
रक्षणीयेन सततं	१०६	४	७	इस्तादृशविलोल	५५	२	२५
रथो नाहं न भूतं	२०५	६	३७	हीयमानान् किल	१३९	५	६
राजो मानधनस्य	१०१	४	१				

## APPENDIX-B

### INDEX TO SUBHĀSITAS

(The numbers in the brackets at the end of the *subhāsitas* indicate the pages of the text. Where there are stanzas, reference to the same is made by indicating the number of the Act and the stanzas first. Then follows the number of the page on which the passage can be found.)

- (1) अकुशलदर्शना अपि स्वप्ना देवताना प्रशस्तया कुशलपरिणामा भवन्ति । (30)
- (2) अनुचहितकारिता हि प्रकाशयति मनोगता स्वामिमक्तिम् । (174)
- (3) अनुहृद्द्वनीय सदाचार । (102)
- (4) अप्रमत्तसचरणीयानि रिपुबलानि श्रूयन्ते । (26)
- (5) अवश्य वन्दनीयौ गुरु । (102)
- (6) अहो मुग्धत्वमकलाना नाम । (104)
- (7) आशा बलवती राजन् । (V, 23 p. 149)
- (8) उपक्रियमाणामावे किमुपररणेन । (136)
- (9) उपेक्षिताना मन्दाना धीरसत्त्वैरवशया ।  
अत्रासिताना क्रोधा-वैभवंत्येषा विवस्थना ॥ (III, 43 p. 93)
- (10) कालानुरूप प्रतिविधातव्यम् । (143)
- (11) को हि नाम भगवता सदृष्ट विकल्पयति । (173)
- (12) गुप्त्या साधान्महानल्प स्वयमन्येन वा कृतः ।  
करोति महता प्रीतिमपरातोऽपकारिणाम् ॥ (II, 3 p. 31)
- (13) ब्रह्मणा चरित स्वप्नो निमित्तान्युपयाचितम् ।  
फलन्ति वाकतालीय तेभ्य प्राज्ञा न विभ्यति ॥ (II, 15 p. 42)
- (14) तेजस्वी रिपुहृतब्रन्दु-त्तपार बाहुभ्या ब्रजति धृतायुषप्रवाभ्याम् ।  
(III, 27, p. 83)
- (15) प्रसन्न विनापि विषयादुरविक्रमस्य चेतोविवेकपरिमथरता प्रयाति ।  
(VI, 4 p. 163)
- (16) दैवायत्त कुले जन्म । (III, 37 p. 90)
- (17) न किञ्चिद् ददाति भगवान् प्रसन्न । (210)

- (18) न धटस्य कूपपतने रज्जुरपि तत्र प्रक्षेप्तव्या (136)
- (19) न युक्तमनभिवाच्य गुरुन् गन्तुम् । (152)
- (20) न युक्तं ननुव्यसनं विस्तरेणावेदितुम् । (181)
- (21) न युक्त वीरस्य धनियस्य प्रतिज्ञात शिथिल्ययितुम् । (186)
- (22) पुण्यवन्तो हि दुःखभाजो भवन्ति । (127)
- (23) प्रवृत्तिर्दुस्त्वजा । (23)
- (24) ब्राह्मणशोणित खलु एतत् । गलं दहद् दहद् प्रविशति । (65)
- (25) यदि समरमपास्य नास्ति मृत्यांश्च मिति युक्तमितोऽन्यतः प्रयातुम् ।  
अथ मरणमवश्यमेव जन्तोः..... (III, b p 68)
- (26) यद् देवस्त्रिभुवननाथो भगति तत् कथमन्वया भविष्यति । (173)
- (27) यावत् धनं तावत् समरविजयिनो जिता हताश्च वीराः । (153)
- (28) यावत् प्रागिति तावदुपदेष्टव्यन्मिर्विजिगीषुः प्रज्ञावताम् । (137)
- (29) यानदयं ससारस्तावत् प्रसिद्धैवेव लोभ्याना यत् पुत्रैः पुत्रालोकद्वयेऽप्यनुवर्तनीया-  
इति । (76)।
- (30) वक्तुं सुकरमिदं दुष्करमव्यवसितुम् । (89)
- (31) वन्याः खलु गुरवः । (13)
- (32) [ भवति ] सत्यं सद्यः साहसेषु । (V, 21, p. 148)
- (33) स इदानीं क्षिण्णो जनो यः पृष्टः परमपि हितं भगति । (41)
- (34) मृतमिदमभियुक्तैः प्रवृत्तिर्दुस्त्वजेति । (83)
- (35) स्त्रीणां हि साहचर्याद् भवन्ति चेतासि भर्तृसदृशानि ।  
मनुरापि हि मूर्च्छयते विषविटपिसमाश्रिता बह्वी । (I, 20 p. 19)
- (36) स्वपन् जनः किं न खलु प्रेक्षते । (29)
- (37) स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (152)
- (38) ह्रीयमानान् किल रिपून् नृपाः सदधते कथम् । (V. 6 p. 136)

## APPENDIX-3 (Metres in the drama)

There are in the Vamsavahara 208 verses in all. Bhatta Narayana has used 18 different metres for the same. Below are given their definitions and schema and the part the metres play in Acts I to VI is indicated.

- (१) वसन्ततिलका—उक्ता वसन्ततिलका तमजाजगौ ग  
Scheme -----  
Act I 7, 8, 15, 21 Act II 7, 12, 23, 26, 28 Act III 10, 12, 13, 15, 21, 29, 30, 41 Act IV 5, 6, 8, 10 Act V 2, 3, 13, 16, 22, 32, 38, 42 Act VI 4, 9, 21, 22, 23, 30, 31, 35, 38=38
- (२) पथ्यावकत्रम्  
A variety of the famous अनुष्टुप् } युजोश्चतुर्थतो जेन पथ्यावकत्र प्रकीर्तितम् ।  
Act I 9 Act III 14, 36, 37, 41, 42, 43, 46, 48, 49 Act IV 4, 7, 9, 11, 14 Act V 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39 Act VI 6, 10, 11, 14, 15, 29, 32, 33=37
- (३) शार्दूलविक्रीडितम्—सूर्याश्विर्दि म सजौ सततगा. शार्दूलविक्रीडितम् ।  
Scheme -----  
Act I 2, 12, 24, 25 Act II 1, 2, 9, 13, 17, 20, 25 Act III 5, 9, 33, 35, 47 Act IV 1, 12 Act V 1, 5, 7, 9, 10 Act VI 1, 7, 12, 13, 16, 17, 19, 27, 44, 45=33
- (४) स्रग्धरा—ग्रन्थैर्याना त्रयेण त्रिद्विनियतियुता स्रग्धरा कीर्तितेयम् ।  
Scheme -----  
Act I 3, 22, 27 Act II 19, 22, 27 Act III 7, 32 Act IV 2 Act V 26, 29, 30, 35, 36, 37 Act VI 2, 8, 37, 39, 41, 42=21
- (५) अनुष्टुप् 01 श्लोक—श्लोके षड् गुरु हेय सर्वत्रलुपञ्चमम् ।  
द्विचतु पादयोर्ह्रस्व सप्तम दीर्घमन्यसो ।  
Scheme . . . . . | . . . . .  
Act I 13, 14, 16, 17, 18, 19, 26 Act II 3, 4, 14, 15, 21 Act III 17, 18, 2, 23, 31=17
- (६) मन्दाक्रान्ता—मन्दाक्रान्ताम्बुधिरसनगौर्मा भनी तो ग्युमम् ।  
Scheme -----  
Act I 23 Act II 8, 11, 18 Act III 8, 11, 20, 23 Act IV 13, 15 Act V 33 Act VI 20, 25, 26=14



(१४) प्रहृषिणी—व्यासाभिर्मेनजस्ता प्रहृषिणीयम् ।

Scheme -----

Act III 29 Act III 27=2

(१५) मञ्जुभाषिणी

OR

मुनन्दिनी

OR

प्रवोचिता

Scheme -----

Act III 39 Act V 13=2

(१६) उपजाति

A mixture of

इन्द्रवज्रा & उपन्द्रवज्रा

—एरादिन्द्रवज्रा यदि तो बगौ ग ।

उपेन्द्रवज्रा प्रथमे ल्यौ सा ।

अन तरोदीरितलक्षममाजौ

पादो यदीवालुपजातयस्ता ।

इत्थ किलावास्वपि मिश्रितासु

वदन्ति वातीपिदमेव नाम ॥

Scheme I & III quarters—

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II & IV quarters—

-----

Act VI 3=1

(१७) औपच्छन्दसिकम्—पर्यतेर्षा तथैव शेषमौपच्छन्दसिकं सुवीभि

Scheme I & III quarters—

-----

II & IV quarters—

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( The metre differs from the वियोगिनी only in the m having a long syllable added at the end of each quarter )

Act II 10=1

(१८) द्रुतविलम्बितम्—द्रुतविलम्बितमाह नमौ भवौ ।

Scheme -----

Act II 21=1



## E R R A T A

p 5	L 4	for	रत्त्वम...	read	रित्वम....
p 6	Verse 9 L 1	„..	विपात्र...	„	विपात्र...
p 13	L 13	„	परिक्रम्योपसृत्य	„	परिक्रम्योपसृत्य
p 18	L 3	„	सपत्नीवर्गग	„	सपत्नीवर्गेग
p 19	L 14	„	ग्रामा प्राथ्यन्त ...श्रयते ।	„	ग्रामाः प्रार्थ्यन्त ...श्रूयते ।
p 25	Verse 25 L 3	„	...फले	„	फल
p 27	L 4	„	...समवात्र	„	...समवात्र
p 28	Verse 2 L 1	„	आ शय...	„	आ शय...
	„ L 2	„	स्थापायात्	„	स्तापानात्
p 29	L 8	„	भूवैव	„	भूवेव
p 36	Verse 9 L 1	„	शिशिली	„	शिशिली
p 38	Verse 12 L 4	„	सुपीवने	„	सुपीवने
p 40	L 19	„	नभावितम् ।	„	नभावितम् ।
p 43	L 9	„	अन्तगल्पित	„	अन्तगपतित
p 48	L 4	„	पुरुपरज कटुपी	„	मरुपरज. कटुपी
p 60	Verse 3 L 2	„	पुरुपरद्वय	„	पुरुपरद्वय
p 62	L 24	„	याज्ञसेन	„	याज्ञसेन्या
p 67	L 7	„	लज्जावगुण्डाना	„	लज्जावगुण्डानां
p 70	L 12 end	„	परिति	„	पितरि
p 73	1st line	„	hie upon [all]	„	hie upon us [all]
p 75	Verse 15 L 2	„	यजनमत्स्य	„	यजनमतस्य
p 77	Verse 13 L 2	„	काश्चर	„	कश्चि
p 82	L 7	„	सनापत्ये	„	सैनापये
p 99	Trans. L 5	„	owing to in the	„	owing to the
p 103	Verse 2 L 3	„	दु.साप्यमप्य	„	दु माध्याप्य

p 132	Verse 15 L 2 for	चिनतोऽह	1001	चिनतोऽह च
p 134	Verse 1 L 1 „	शल्यानि	„	धृतराष्ट्रः- शल्यानि
p 138	L 7 „	प्रति(at the end)	„	प्रति प्रतिरूप- सुपदेशम्।
p 141	Verse 8 L 3 „	शतामात्मजा	„	शतमात्मजा
p 152	L 8 „	अमुलङ्घनीय	„	अमुलङ्घनीय
p 153	Transl L 5 „	salutation	„	salutation
p 155	Verse 32 L 1 „	भवन्तौ	„	भवन्तम्
p 157	V, 38, 1 „	...पयत्यार्थः।	„	...पयत्यार्थः।
p 161	Verse 41 L 3 „	स्फीताच्छोका	„	स्फीताच्छोका
p 164	L 5 „	प्रिययावेद	„	प्रियमावेद
	L 7 „	...म्बराक्षण	„	...म्बराक्षण
p 166	Verse 6 L 1 „	नन्	„	नून
p 169	L 28 „	धार्तराष्ट्रपसद	„	धार्तराष्ट्रपसद
p 188	L 12 „	माथेन प्रति	„	नाथेन प्रति
p 199	L 24 „	तातस्तस्या	„	तातस्तस्या
p 203	Verse 31 L 4 „	दीर्घप्रवास	„	दीर्घप्रवात
p 206	L 12 „	भूधजाः	„	भूर्धजाः
	L 12 „	समीप	„	समीप
p 208	L 11 „	कृतोऽथापि	„	कृतोऽथापि